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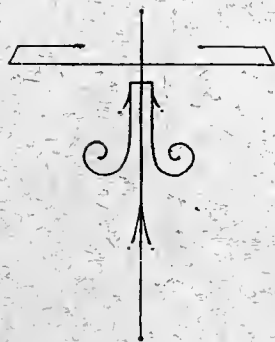
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Pauline M. Arlone

THE DESERT SONG



MUSIC BY

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..... F. Schubert
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..... A. Panchielli
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Loss With The Delicate Air, The T. A. Arne
Last Night (Sehnsucht) H. Kjerulf
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from "Rigoletto" G. Verdi
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..... G. Donizetti
Songs My Mother Taught Me (Als die alte Mutter)
..... A. Dvorak
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THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, and
FRANK MANDEL.

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . . \$5.00

HARMS Incorporated

by arrangement with

M. WITMARK & SONS, NEW YORK

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The Play produced by LAURENCE SCHWAB

THE DESERT SONG

CHARACTERS

Sid El Kar	SIDNEY POINTER
Mindar	EDGAR PIERCE
Hassi	CLIFFORD HEATHERLEY
Benjamin Kidd	GENE GERRARD
Captain Paul Fontaine	BARRY MACKAY
Azuri	PHEBE BRUNE
Lieutenant La Vergne	ALFRED ATKINS
Sergeant Du Bassac	GORDON CROCKER
Margot Bonvalet	EDITH DAY
General Birabeau	LEONARD MACKAY
Pierre Birabeau	HARRY WELCHMAN
Susan	CLARICE HARDWICKE
Edith	SYBIL RHODA
Ali Ben Ali	DENNIS HOEY
Clementina	MARIA MINETTI
Neri	RUBY MORRIS
Hadji	CATON WOODVILLE

French Girls, Spanish Cabaret Girls and Soldiers' Wives

Sybil Allnatt	Norah Edwards	Mavice Kalmar	Paula Reid
Pat Andrew	Nancy Eshelby	Elsie Lawrence	Sybil Rhoda
Betty Bailey	Dorothy Eyre	Joan Layton	Marjorie Robertson
Jean Barnes	Heather Featherstone	Linda Lindose	Noranna Rose
Margaret Boyle	Kathleen Fitchie	Nance Miriam	Eileen Scott
Madeline Bray	Lena Fitchie	Maureen Moore	Eunice Vickridge
Millicent Cane	Nan Forster	Myrette Morven	Rosalind Wade
April Clare	Roma Forster	Phyllis Neal	Veda Wardman
Anne Crecy	Helene Francois	Inez O'Connor	Lola Waring
Tina Dakyn	Pauline Gilmer	Esme Oxley	Margaret Watson
	Stephanie Insall	Marjorie Poncia	

Native Dancers

April Clare	Kathleen Fitchie	Esme Oxley	Noranna Rose
Anne Crecy	Lena Fitchie	Marjorie Robertson	Eunice Vickridge

Servants of General Birabeau

Roy Devereux	Caton Woodville
--------------	-----------------

Soldiers of the French Legion---Members of the Red Shadow's Band

Jack Allen	Reginald Gibson	Cliff Jones	Kilmore Scott
Reginald Austen	Frank Grant	Donald Kingston	Geoffrey Startin
Edward Barrie	Victor Hamel	Ernest Ludlow	Harry Stevenson
Richard Bodley	Alvon Hawke	Grant Maclean	Scott Thompson
Hayden Campbell	Hal Hatswell	Fred Maguire	Elgar Villiers
Richard Crawford	William Herbert	Barend J. Marais	Wilfred Ward
Geoffrey F. Davies	Felix Hill	Selwyn Morgan	J. S. Warren
Cecil Dereham	Eric Hodges	Fred Rickett	Alec J. Willard
Walter Farrance	Evan John	Joseph W. Robinson	Pilton Wilson
			Timothy Wing

Soldiers of Ali Ben Ali

Richard Bodley	Victor Hamel	Selwyn Morgan	Elgar Villiers
Reginald Gibson	Hal Hatswell	Harry Stevenson	Wilfrid Ward

SYNOPSIS OF SCENES

ACT I.

- SCENE 1. Retreat of the Red Shadow in the Riff Mountains. Evening.
SCENE 2. Outside General Birabeau's House. The same evening.
SCENE 3. A Room in General Birabeau's House. A few minutes later.

ACT II.

- SCENE 1. The Harem of Ali Ben Ali. Afternoon of the following day.
SCENE 2. A Corridor. A few minutes later.
SCENE 3. The Room of the Silken Couch.
SCENE 4. The Edge of the Desert. The following morning ; half-an-hour before dawn.
SCENE 5. Courtyard of General Birabeau's House. Two days later.

Scenery designed and painted by JOSEPH and PHIL HARKER

Dances and Ensembles staged by ROBERT CONNOLLY.

Musical Director : Mr. HERMAN FINCK.

THE DESERT SONG



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THE DESERT SONG

Book and Lyrics by
OTTO HARBACH,
OSCAR HAMMERSTEIN 2nd
and FRANK MANDEL

Music by
SIGMUND ROMBERG

Act I

No 1

PRELUDE and OPENING CHORUS

Maestoso

Piano.

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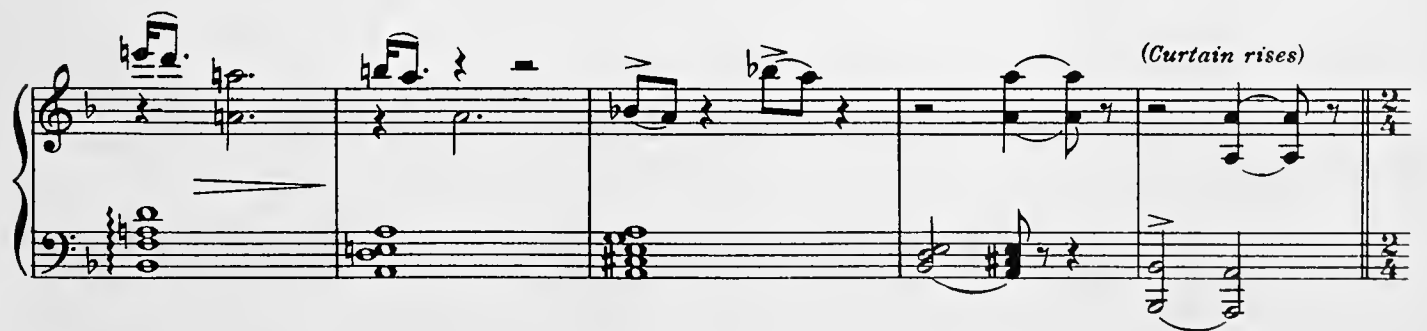
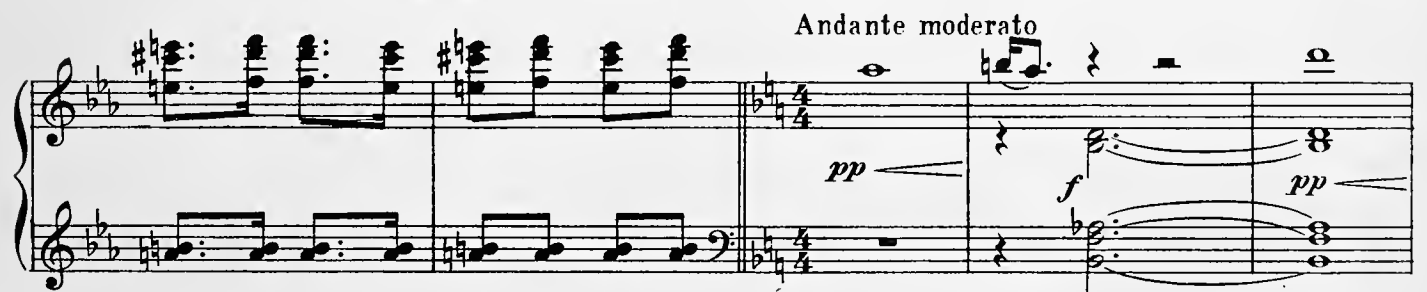
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Moderato.





Allegretto moderato

p *mf*

SID. High on a

SID. hill is our strong - hold, our shel-ter cave, —

Legato.
TENORS.
p Woe be to an - y - one who shall try to dis -

BOYS
BASSES

BOYS - cov - er us, _____ Woe be to an - y - one who shall

SID. *f accel.* So Ho! then you

BOYS try to dis - cov - er us, _____

accel. mf

SID. *(Mindar passes cauldron round)* band of reck - less men, bold Mo - roc - co men.

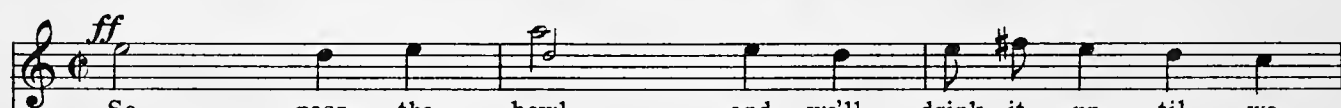
BOYS Hol bold men of Mo - roc - co sand!

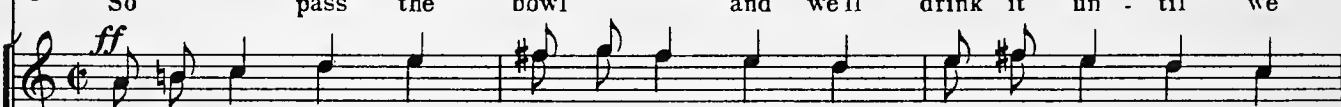
Bold


SID.  Ho! Ho! Ho!


BOYS  Ho! Ho! Ho! Ho!

band of reck - less fel - lows of Mo - roc - co sand! 

SID.  So pass the bowl and we'll drink it un - til we

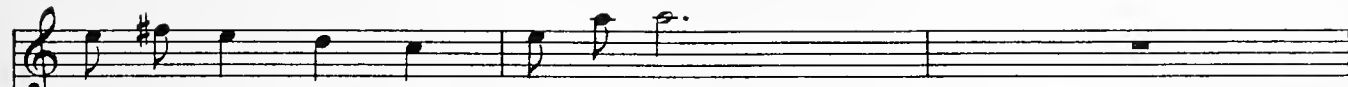
BOYS  As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing

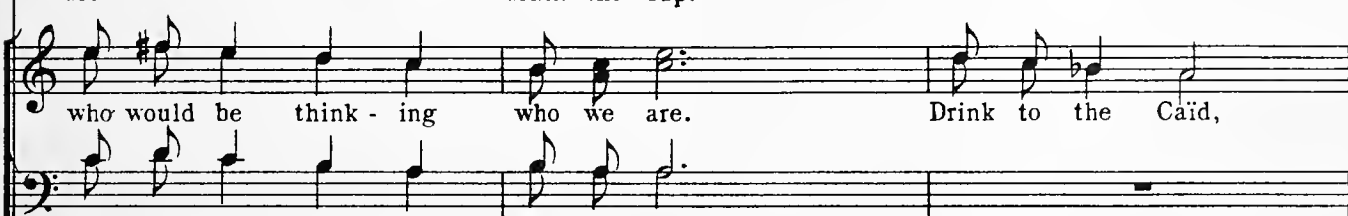
As we are drink - ing, mer - ri - ly drink - ing, Who would be think - ing 

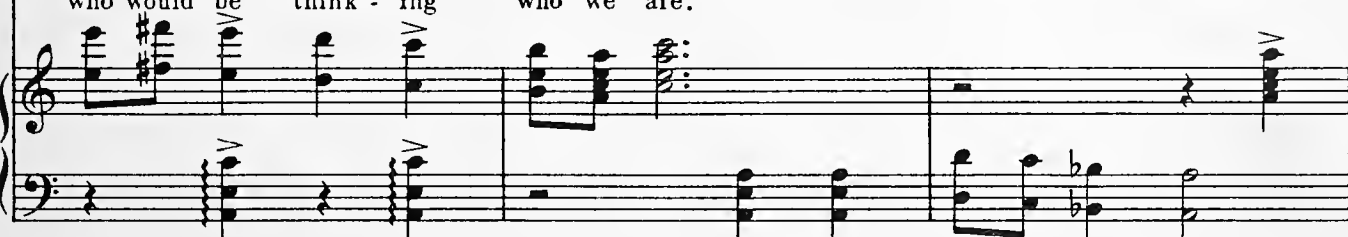
SID.  drink it up, So pass the bowl and we'll

BOYS  who we are, As we are drink - ing, mer - ri - ly drink - ing,

who we are, As we are drink - ing, mer - ri - ly drink - ing, 

SID.  drink it un - til we drain the cup.

BOYS  who would be think - ing who we are. Drink to the Caïd,

 who would be think - ing who we are.

SID.  Drink on.

BOYS  Drink on.

 Drink to the Caïd, to the lead - er of the band. — Drink on.

(Mindar puts cauldron back on fire) (Dialogue)

SID. 

BOYS 



SONG - (Red Shadow) Sid and Riffs.

"THE RIFF SONG"

Allegretto moderato.

Red Shadow.

O-ver the ground there comes a

Piano. *pp* R.H.

R.S.

sound, It is the drum, drum, drum of hoof-beats in the

R.S.

sand- Quiv-er with fear if you are

SID.

Drum - ing on the sand.

TEN.

ff Gal-lop-ing hors-es in the sand.

BASS.

ff Gal-lop-ing hors-es in the sand.

ff *p*

R.S. near, It is the thun-der of "the Sha-dow and his Band"

SID. His

TEN. *mf* Fly a -

BASS. *mf* Red Sha - dow's band

R.S. and To un-der - stand the cry of

SID. band will Find you soon.

TEN. -way for . All who plun - der learn to un-der - stand.

BASS. and so All who plun - der learn to un-der - stand.

pp *rit.*

1st REFRAIN (Slow Fox-Trot).

a tempo

R.S. Ho! So we sing as we are rid - ing,

SID.

p a tempo

R.S. It's the time you'd best be hi - ding

SID. Ho!

TEN. Ho!

BASS. Ho!

mf

R.S. low, it means the Riffs are a - broad,

SID.

Go! _____ be-fore you've bit - ten the sword; _____

SID.

Go! be - fore the sword.

Ho! _____ that's the sound that comes to warn you,

SID.

TEN.

BASS.

Ho!

Ho!

so _____ In the night or ear - ly morn you

SID.

know If you're the Red Sha - dows foe the Riffs will

SID. The Riffs will

rall.

rall.

rall.

strike with a blow that brings you woe.

SID. strike with a blow that brings you woe.

a tempo

ENCORE 2nd REFRAIN.

Ho! So we sing as we are rid - ing,

SID. Ho! So we sing rid - ing,

TEN. Ho! So we sing as we are rid - ing,

BASS. Ho! So we sing as we are rid - ing,

f

Ho! _____ It's the time you'd best be hi - ding

SID. Ho! _____ It's the time for hi - ding

TEN. Ho! _____ It's the time you'd best be hi - ding

BASS. Ho! _____ It's the time you'd best be hi - ding

low _____ It means the Riffs are a - broad _____

SID. you lay low, So you'd bet - ter

TEN. you lay low, So you'd bet - ter

BASS. low _____ It means the Riffs are a - broad, So

Go — be - fore you've bit - ten the sword, —

SID. go — bit - ten the sword, —

TEN. go — be - fore you've bit - ten the sword, —

BASS. go — be - fore you've bit - ten the sword, —

Ho! — That's the sound that

SID. Ho! — That's the

TEN. Ho! — That's the sound that

BASS. Ho! — That's the sound that

comes to warn you, So In the night or

SID. sound to warn you, So In the

TEN. comes to warn you, So In the night or

BASS. comes to warn you, So In the night or.

ear - ly morn you know If you're the

SID. night or morn you know it now

TEN. ear - ly morn you know it now

BASS. ear - ly morn you know If you're the

red Sha - dow's foe_____ The Riffs will strike with a blow_____

SID. The Riffs will strike with a blow_____

TEN. The Riffs will strike with a blow_____

BASS. red Sha - dow's foe_____ The Riffs will strike with a blow_____

*(All men exit
except Red Shadow,
Sid and Hassi)
(Dialogue)*

rall.
— that brings you woe,_____ Oh!

SID. — that brings you woe,_____ Oh!

TEN. — that brings you woe,_____ Oh!

BASS. — that brings you woe,_____ Oh!

rall. *ffz*

1 MAN.

Tenors.

(Men sing off stage) *f* Ho! bold men of Mo - roc - co,

Basses.

ALL MEN.

(Men enter)

TEN.

Ho! bold men of Mo - roc - co sand,

BASS.

Bold

TEN.

BASS.

band of reck - less fel - lows of Mo - roc - co,

SID.

BASS.

As we are drink - ing, mer - ri - ly drink - ing,

sand!

SID.

Who would be think - ing, who we are. As we are drink - ing,

SID. mer - ri - ly drink - ing, Who would be think - ing, who we are.

SID So pass the bowl and we'll drink it un - til - we

TEN. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

BASS. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

SID. drink it up. So pass the bowl and we'll

TEN. who we are. As we are drink - ing, mer - ri - ly drink - ing,

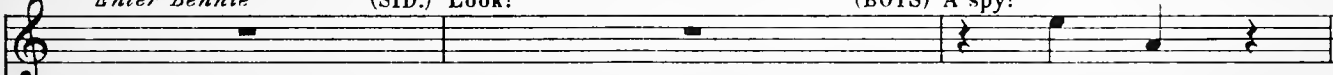
BASS. who we are. As we are drink - ing, mer - ri - ly drink - ing,

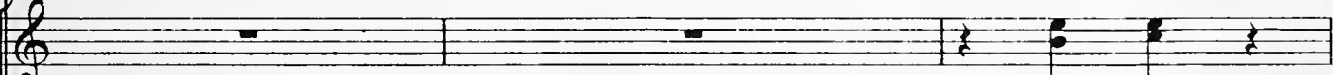
SID.  drink it un - til we drain the cup.

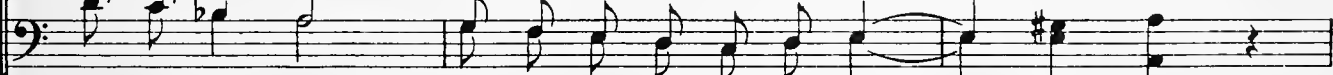
TEN.  Who would be think - ing, who we are. Drink to the Caïd,


BASS.  Who would be think - ing, who we are.



SID. *Enter Bennie* (SID.) Look! (BOYS) A spy!  Drink on.

TEN.  Drink on.

BASS.  Drink to the Caïd to the lead - er of the band — Drink on.




(Dialogue)

Nº 3

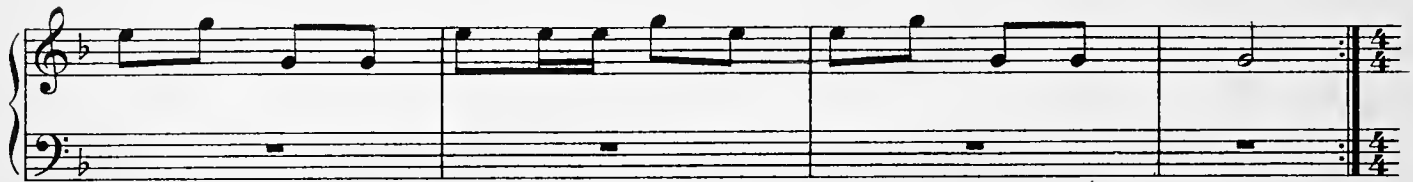
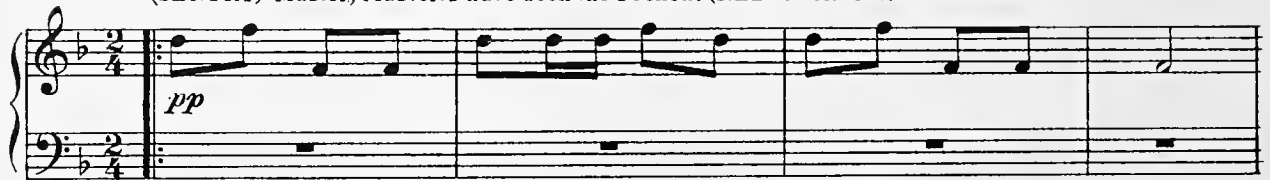
FINALETTO-SCENE I.

Allegretto.

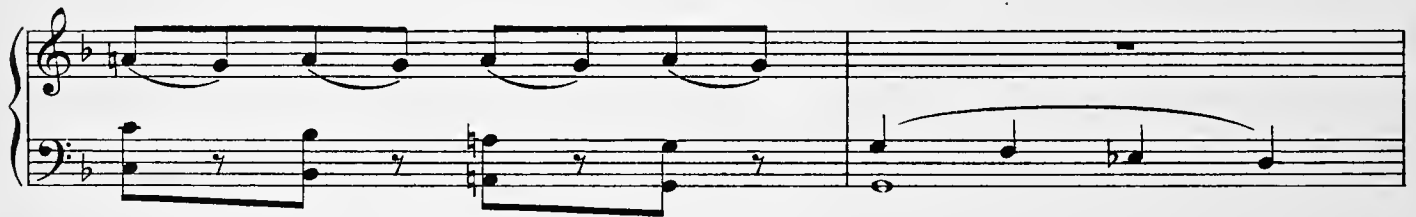
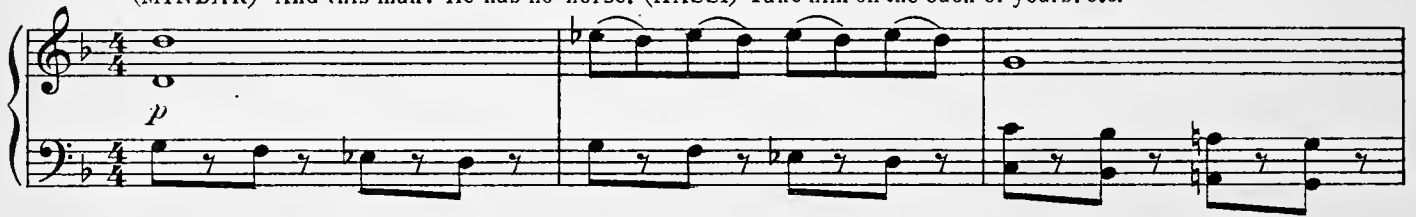
(The Sentry rushes in)

(SENTRY) Master, Master! I have seen the French. (RED SHADOW) Where? etc.

Piano.



(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.

*(Hassi exits and shoots)*

Tempo di Fox-trot.

21

(RED SHADOW)

Listen, Sid! when the French reach the creek —

you and I — we'll ride out in the open, etc.

R.S. Ho! _____ That's the sound that

SID. Ho! _____ That's the sound that

R.S. comes to warn you, so In the night or

SID. comes to warn you, so In the night or

mf

R.S. ear - ly morn you know If you're the Red Sha - dow's foe

SID. ear - ly morn you know If you're the Red Sha - dow's foe

R.S. — the Riffs will Strike with a blow that brings you woe.

SID. — the Riffs will Strike with a blow that brings you woe.

ff

(Exit Red Shadow and Sid)

No 3a

ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

p

(Hears bugle call, runs and hides inside cave)

ad lib.

No 3b

TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

f

(Captain Paul Fontaine and 2 men enter)

(PAUL) Ah! their camp fire etc. etc.

(Dialogue continues)

SONG (Paul) and SOLDIERS

MARGOT.

PAUL and BOYS *sing*

Voice. O! pret - ty maid of France my

Piano. Hn. *mf*

P. & B. Mar - got, a breath of sweet ro - mance, my

P. & B. Mar - got, her lit - tle ro - guish eye near

P. & B. by can woo you, bring to you, the

The musical score is written for four parts: Voice, Piano, and two Piano & Bass (P. & B.) parts. The key signature is D major (two sharps) and the time signature is 2/4. The Voice part is a melody with lyrics. The Piano part provides harmonic support with chords and moving lines. The two P. & B. parts are harmonized versions of the vocal melody. The score is divided into four systems, each corresponding to a line of lyrics. The first system includes a dynamic marking of *mf* (mezzo-forte) for the piano part. The notation includes various musical symbols such as notes, rests, beams, and slurs to indicate phrasing.

P. & B.

long - ing to fly in - to the arms of

P. & B.

Mar - got, and win the win - some charms of

P. & B.

Mar - got, my sweet - est flight of fan - cy is

P. & B.

when I can see Mar - got of France.

Nº 4a

FINALE— SCENE I.

Lento.

(Azuri comes out of cave—Paul turns sharply—draws gun—points it at Azuri.)

p

pp

Moderato.

Slow.

(AZURI) Margot Bonvalet! oh

mf

Allah who sees all things, helps me make her suffer! Margot Bonvalet!

(End of Scene)

I'LL BE A BUOYANT GIRL.

Allegro moderato.

Piano.

Cue (SUSAN) You might as well marry him
SUSAN sings

Dialogue. (EDITH) Cheer up, Susan, etc.

(SUSAN) Oh! I wish he'd come back. Has

rall.

Allegretto.

SUS.

an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas

SUS. ear - ly in the morn - ing when he start - ed forth to go.

ED. *EDITH.*
The

SUS. But

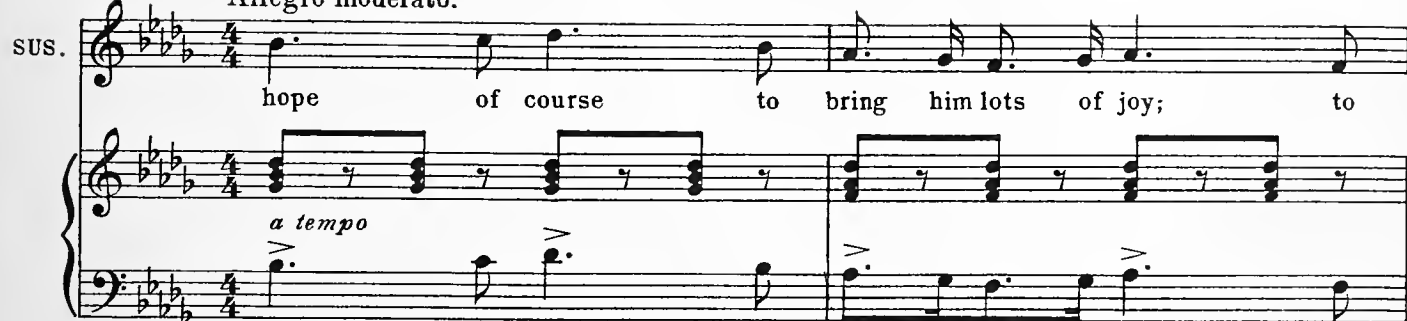
ED. wife of ev - 'ry sol - dier, By fear and dread is har - ried,

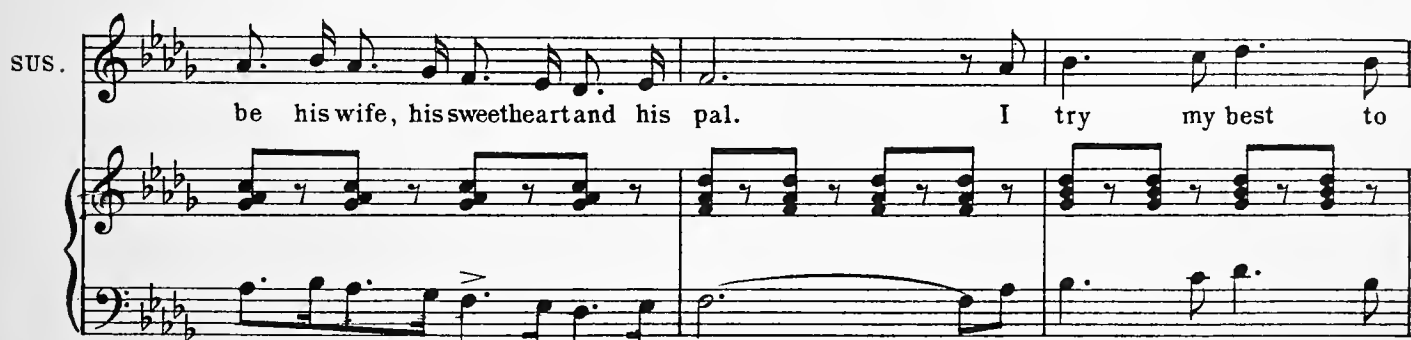
SUS. Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I

ED.

rall.

Allegro moderato.

SUS.  hope of course to bring him lots of joy; to

SUS.  be his wife, his sweetheart and his pal. I try my best to

SUS.  win that gal-lant boy, and when I do I'll be a buoy-ant gal. (Exit ETHEL)

(Enter BENNIE, sore from riding a horse)

(Dialogue)

 *pp*

(Dialogue continues to end of Scene.)



OPENING CHORUS— SCENE III.

Allegro moderato.

Piano

f

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Allegro moderato.' and 'Piano'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of eighth and sixteenth notes, while the accompaniment uses chords and eighth notes. The key signature has one flat (B-flat). The score is divided into four systems. The first three systems are purely instrumental for the piano. The fourth system introduces the vocal part, with the lyrics 'ALL. GIRLS' and 'Why' written above the staff. The vocal line enters with a single note, followed by a rest, and then continues with a melody. The piano accompaniment continues throughout, providing a harmonic foundation for the vocal entry.

A little slower.

GIRLS

did we mar - ry sold - iers? Why did we leave our

mf

GIRLS

France, To live in old Mo - roc - co The

GIRLS

lives of mai - den aunts? Our men are al - ways

GIRLS

miss - ing; They're not a - round e - nough. Just

GIRLS

as we start our kiss - ing The dam old Riffs get

GIRLS

rough. And then to quell the Riff - ian blight Our

GIRLS

1 hub - bies heed the call to fight. It seems a sil - ly fuss For

2 hub - bies heed the call to fight. It seems a sil - ly fuss For

3 hub - bies heed the call to fight. It seems a sil - ly fuss For

p

GIRLS

1 if they choose to spend a day in

2 if they choose to spend a day in

3 if they choose to spend a day in

GIRLS

1 fight - ing, why not let them stay At home and fight with

2 fight - ing, why not let them stay At home and fight with

3 fight - ing, why not let them stay At home and fight with

GIRLS

1 us, Stay home and fight with us! *rall.*

2 us, Stay home and fight with us!

3 us, Stay home and fight with us!

Tempo I

GIRLS

1 Life is dull and Life is wea - ry; Life is hell with - out our men.

2 Life is dull and Life is wea - ry; Life is hell with - out our men.

3 Life is dull and Life is wea - ry; Life is hell with - out our men.

a tempo

GIRLS

1 Hour - s lull and days are drear - y Nights are hell with - out with - out

2 Hour - s lull and days are drear - y with - out with - out

3 Hour - s lull and days are drear - y Nights are hell with - out with - out

rall.

rall.

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!

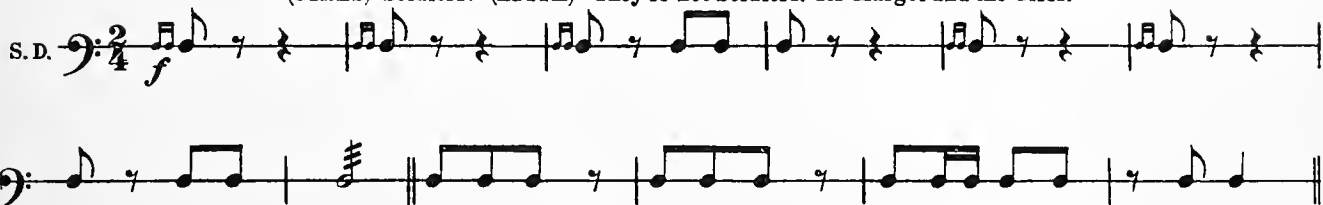
2 men. Ah, men! Ah, men!

3 men. Ah, men! Ah, men!

a tempo *ff*

ff

(GIRLS) Soldiers! (EDITH) They're not Soldiers. It's Margot and the Girls.

S.D. 

Tempo di Marcia.

(Margot entrance) comes down stage centre (Margot sings)

MARGOT.

MAR.



Oh! girls, girls,

MAR.



girls here are cav - a - liers, Handsome cav - a - liers,

MAR.

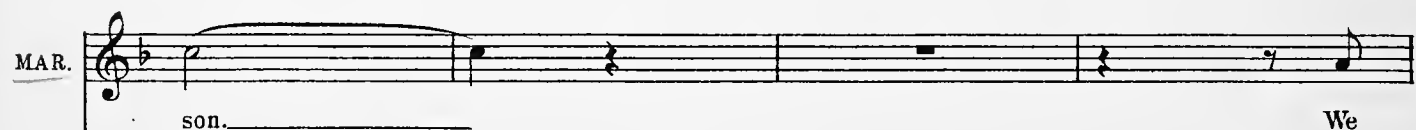
GIRLS



GIRLS.
Ar - 'nt we fine? We're

MAR. 

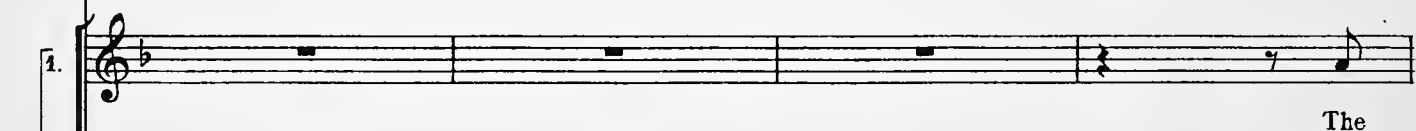
men, men, men fight-ers ev - 'ry one, Ev-'ry mo-ther's

MAR. 

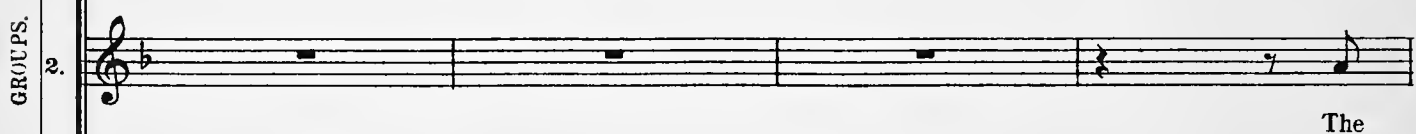
son. We

GIRLS 

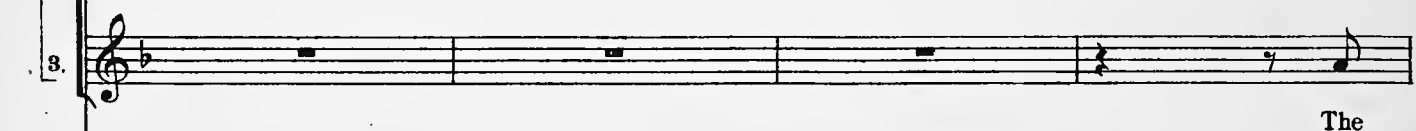
Look at our line,

1. 

The

2. 

The

3. 

The



f

MAR. are not de - cei - ving, come

GIRLS. We are not de - cei - ving you

GROUPS.

1. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

2. sol - diers are a sor - ry lot, at - trac - ted by them we are not.

3. sol diers are a sor - ry lot, at - trac - ted by them we are not.

MAR. pret - ty maid, _____ Don't be a - fraid, _____ You

GIRLS. _____

GROUPS.

1. A sor - ry lot of sol - dier men, not

2. A sor - ry lot of sol - dier men, not

3. A sor - ry lot of sol - dier men, not

MAR. must be be - lie - ving, We're

GIRLS You must not be - lieve us no!

GROUPS.
1. one can hold a ri - fle And their coats are large a tri - fle,
2. one can hold a ri - fle And their coats are large a tri - fle,
3. one can hold a ri - fle And their coats are large a tri - fle,

MAR. he - roes all bold and brave. _____

GIRLS They

GROUPS.
1. They're he - roes bold and brave. _____
2. They're he - roes bold and brave. _____
3. They're he - roes bold and brave. _____



MAR. They scoff at our un - i - forms,

GIRLS. don't like our un - i - forms, Take

GROUPS. 1. We can't help laugh - ing Ha,
2. We can't help laugh - ing Ha,
3. We can't help laugh - ing Ha,

Sva

MAR. Ha, ha A - ha!

GIRLS. care, take care, A - ha!

GROUPS. 1. ha, ha, ha, ha, ha!
2. ha, ha, ha, ha, ha!
3. ha, ha, ha, ha, ha!



MAR. 

GIRLS 

GROUPS. 1 
2 
3 



MAR. 

GIRLS 

GROUPS. 1 
2 
3 



MAR. one _____ And we can't be bea - ten in the fight - ing

GIRLS And we can't be bea - ten in the fight - ing

GROUPS.

1

2

3

END HERE

MAR. line.

GIRLS line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

GROUPS.

1 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

2 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

3 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

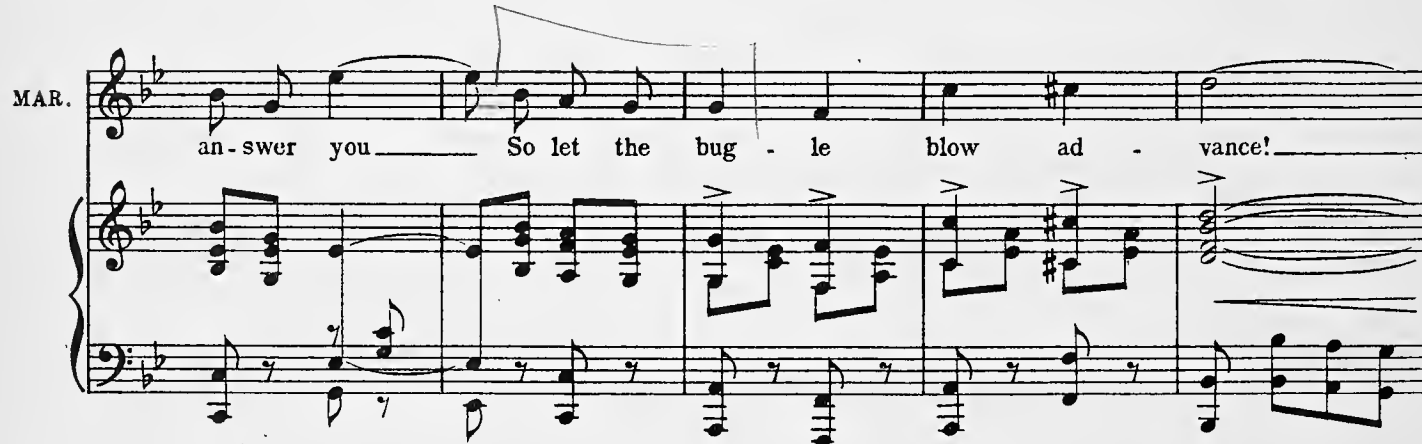
MAR. Did you call for sol-diers true, ——— for gal-lant fight - ing



MAR. men of France; ——— We are here to



MAR. an-swer you ——— So let the bug - le blow ad - vance! ———



MAR. ——— Out we'll go to rout the foe, ——— for back at



MAR.

home there waits per - chance a pret - ty charm -

MAR.

- ing light of love, an a - mour - ette we long to see, An - toi -

MAR.

- nette, or sweet Ma - rie! that's why we

MAR.

love to fight, to love the maids of France

(Enter Soldiers)

GIRLS

Hark we seem to hear the sound of the sol-diers draw - ing near,

MAR.

Ah

GIRLS

Here they come at last our day of doom is past.

GROUPS.

1 Here they come at last our day of doom is past.

2 Here they come at last our day of doom is past.

3 Here they come at last our day of doom is past.

TENORS.

BASSES.

MAR. Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight - ing is now past,

Here we are, at last our day of fight - ing is now past,

MAR. Ah ————— Tra

GIRLS. Here they are, at last our day of gloom is past,

GROUPS. 1 Here they are, at last our day of gloom is past,
2 Here they are, at last our day of gloom is past,
3 Here they are, at last our day of gloom is past,

CHORUS. Here we are, at last our day of fight is past,
Here we are, at last our day of fight is past,

MAR. 

GIRLS 

GROUPS. 

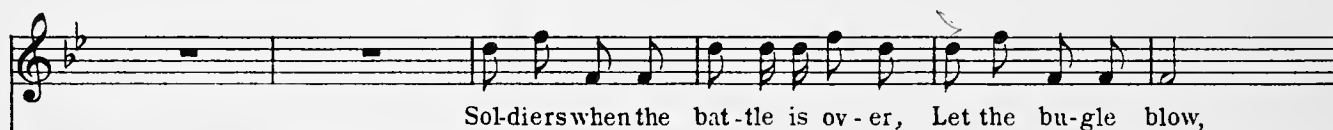
1. 

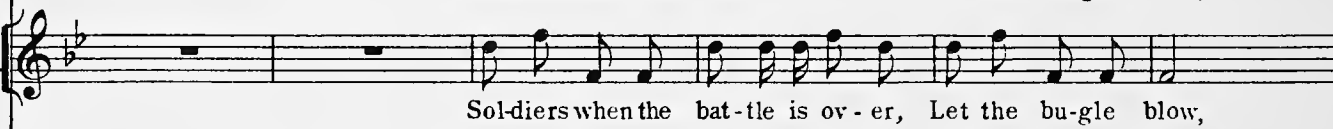
2. 


3. 

CHO. 



MAR. 

GIRLS 

Trpt. 

MAR. Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

GIRLS Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

UNIS.
GROUPS 1 2 3 Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

MAR. Ta, Ra, Ta, Ra, Ta,

GIRLS Ta, Ra, Ta, Ra, Ta,

GROUPS 1 2 3 Ta, Ra, Ta, Ra, Ta,

TENORS Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

CHO. BASSES Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

Marcia grandioso

MAR. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

GIRLS blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Sol-diers, when the bat - tle is o - ver,

GROUPS 1 2 3 blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* UNIS. Sol-diers, when the bat - tle is o - ver,

CHO. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

Marcia grandioso

MAR. sol-diers true, — for gal-lant fight - ing men of France? —

GIRLS let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

GROUPS 1 2 3 let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

CHO. sol-diers true, — for gal-lant fight - ing men of France? —

sol-diers true, — for gal-lant fight - ing men of France? —

MAR. We are here to answer you, — So let the bu - gle blow ad -

GIRLS Ra - ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta, — So let the hu - gle blow ad -

GROUPS 1 2 3 Ra - ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta, — So let the bu - gle blow ad -

CHO. We are here to answer you, — So let the bu - gle blow ad -

We are here to answer you, — So let the bu - gle blow ad -

MAR. - vance! — Out we'll go to rout the foe, — for back at

GIRLS - vance! — Sol-diers, when the bat-tle is won, then let the bu-gle blow!

GROUPS 1 2 3 - vance! — Sol-diers, when the bat-tle is won, then let the bu-gle blow!

CHO. - vance! — Out we'll go to rout the foe, — for back at

- vance! — Out we'll go to rout the foe, — for back at

MAR. home there waits, per - chance, a pret - ty charm -

GIRLS Ra, ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta - ta - ta, a pret - ty charm -

GROUPS 1 2 3 Ra, ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta - ta - ta, *pp*

CHO. home there waits, per - chance, a pret - ty charm -

home there waits, per - chance, a pret - ty charm -

MAR. - ing light o' love, An a - mour - ette we long to see, An - toi -

GIRLS - ing light o' love, An a - mour - ette we long to see, An - toi -

GROUPS 1 2 3 An a - mour - ette we long to see, An - toi -

CHO. - ing light o' love, An a - mour - ette we long to see, An - toi -

- ing light o' love, An a - mour - ette we long to see, An - toi -

MAR. *pp*
- nette or sweet Ma - rie, That's why we

GIRLS *pp*
- nette or sweet Ma - rie, That's why we

GROUPS 1 2 3
- nette or sweet Ma - rie, Ah Ah

CHO. *pp*
- nette or sweet Ma - rie, That's why we

ffz *p*

MAR. *f*
love to fight, to love the maids of France.

GIRLS *ff*
love to fight, to love the maids of France.

GROUPS 1 2 3
love to fight, to love the maids of France. my France!

CHO. *ff*
love to fight, to love the maids of France.

f *ff*

Segue Encore

ENCORE- DANCE.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.

The piano accompaniment continues the melody and bass line from the introduction. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.

Girls dance on Stage.

8

Trpt.

S. D.

The trumpet and snare drum accompaniment is in 2/4 time, key of B-flat major. The trumpet part starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The snare drum part starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.

The piano accompaniment continues the melody and bass line from the introduction. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.

The piano accompaniment continues the melody and bass line from the introduction. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.

Marcia Grandioso.

The March Grandioso is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note C4, a quarter note D4, and a quarter note C4. The piece ends with a half note G4.



(Enter Gen. Birabeau)

Company - Attention! etc. etc.



N^o 8.

SONG (Margot) and GIRLS.

"ROMANCE".

Andantino.

GEN. BIRABEAU. What the devil do you think a soldier is? a poet in uniform?

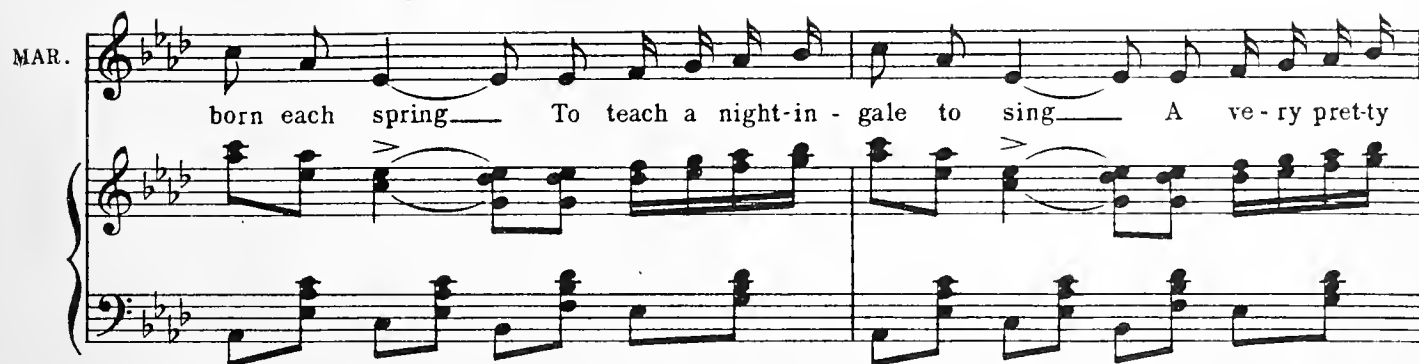
Margot.

Piano.

MARGOT. You ask me what I long for

Allegretto.

MAR. Ro-mance, a play boy who is

MAR. 

born each spring— To teach a night-in - gale to sing— A ve - ry pret - ty

MAR. 

song! "I love you"

MAR. 

Ro - mance, — a le - gend on an old bro - cade, — A prince who tells a

MAR. 

coun - try maid — "I love you"

Moderato.

MAR.

Now where this whimsy comes from, I don't know, For when it comes it's just a-bout to go.

pp *rall.*

MAR.

Tempo I.

Ro - mance, a flow-er that will bloom a - while With sun-shine from a

p

MAR.

lov - er's smile That lov - er's tears be - dew! Ah!

ff

MAR.

p

Start Here
 (Enter Girls) (GEN. BIRABEAU.) Romance! you'd better tell that to a lot of silly girls.

MAR.

a tempo *rall.*

MAR.

Tempo di Valse.

Yet when I seek this beau - ty,

p

MAR.

Flow - er of youth's first dawn - ing, I find a

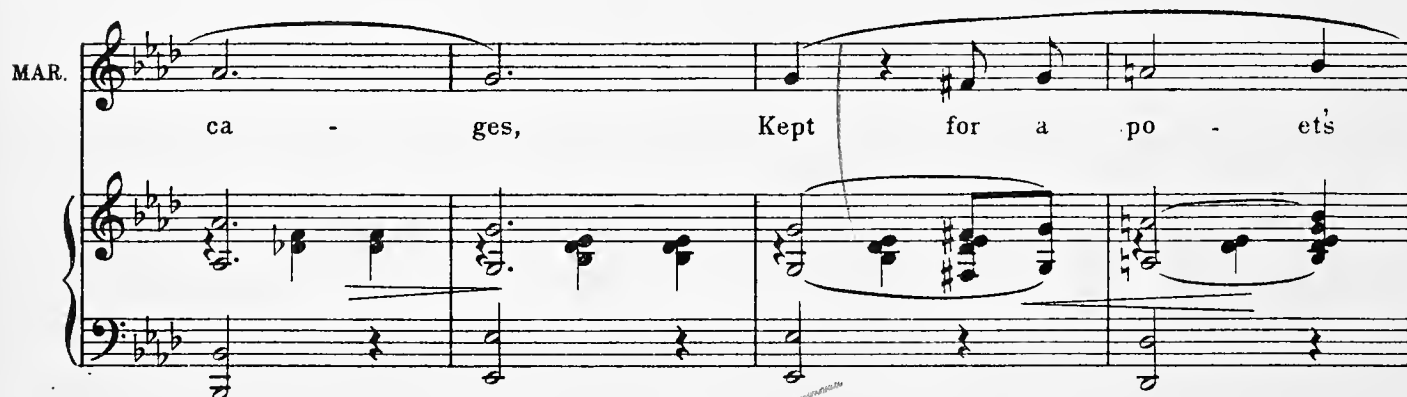
MAR.

pros - y work - a - day world stretch - ing And

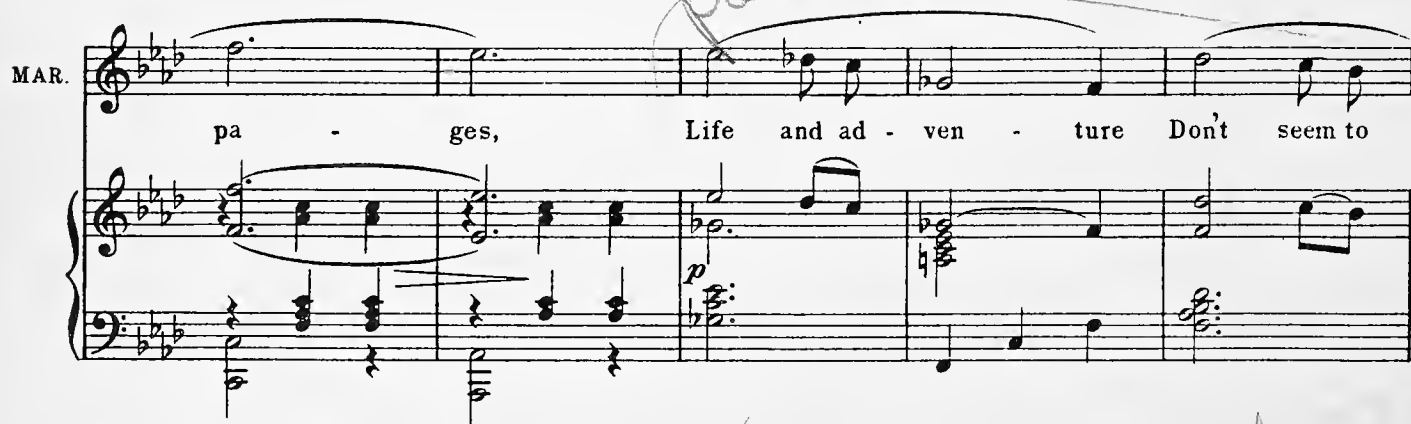
MAR. yawn - ing. Love is locked up in



MAR. ca - ges, Kept for a po - ets



MAR. pa - ges, Life and ad - ven - ture Don't seem to



MAR. be pay - ing at - ten - tion to me! And so I



MAR. dream of fair ro - mance and let my fan - cies weave

MAR. pret - ty sto - ries, And tho' I know they are not so, I like to go

MAR. Wand - 'ring a - mid their wist - ful glo - ries, My
SP.GLS. Her

pp III

MAR. *un poco animato* Prin - ces be - come what I would them and they stay for the
SP.GLS. Prin - ces be - come what she would And then for a

un poco animato *rall.*

MAR. breath of a sigh, I o - pen my arms to en - fold them! — And they've

SPECIAL GIRLS.

1. breath of a sigh

2. breath of a sigh

3. breath of a sigh she o - pens her arms to en - fold

f *pa tempo*

MAR. gone like a breeze rush-ing by! — Ah! this is a hum - drum world,

SPECIAL GIRLS.

1. gone like a breeze rush-ing by! — Oh, what a world!

2. gone like a breeze rush-ing by! — Oh, what a world!

3. gone like a breeze rush-ing by, oh rushing by! Oh, what a world!

rall. *a tempo* L.H.

MAR.

But when I dream I set it danc-ing — When life is gray I have a

SPECIAL GIRLS.

1.

But when she dreams she sets it danc-ing —

2.

But when she dreams she sets it danc-ing —

3.

But when she dreams she sets it danc-ing —

Slow.

MAR.

way to keep it gay! Passing the day I dream of love. —

SPECIAL GIRLS.

1.

of love. —

2.

of love. —

3.

of love. —

rall.

ff

No 8a

INCIDENTAL MUSIC.

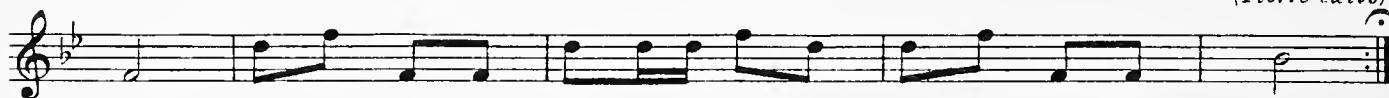
Sid enters. (whistles.) Red Shadow enters.

*(Dialogue) (SID) "Oh, Pierre,
This was a mad chance." etc.*

(SID) Listen, French cavalry. etc.



(Pierre exits)



(Azuri enters)



(Azuri enters) (Soldiers enter)

f

(Soldiers exit)

p *dim.*

pp

(Dialogue)

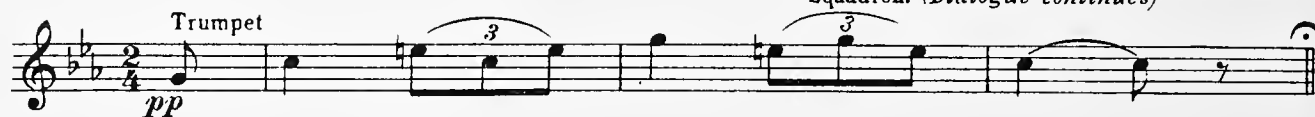
pp

No 9.

DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

(Dialogue) (PAUL) Oh, inspection of the first Squadron. *(Dialogue continues)*(PIERRE) I see your point! etc.
Allegretto.

pre pas - sion is not to crash on and woo a

pre mai - den in mod - ern fash - ion

pre I like the ways of the old world.

pre Days of a dear self con - trolled world. I'd

Prre

not give _____ you mad em - bra - ces _____ to tear your

Prre

lac - es _____ and make you frown, dear,

rall.

Prre

I'll kiss the hem of your gown, dear,

pp

Prre

Then you will know I love you. _____

rall.

Moderato.

MARGOT.

MAR.

It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,

PIERRE.

prre

Is-n't there a dream that I can re - a - lize? One girl I can i - do - lize,

MARGOT.

MAR.

Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.

PIERRE.

*rall.**rit.*

MARGOT.

a tempo

PIERRE.

prre

All my love is gen - tle, My ap-pear is men - tal, She won't hear you call. My

Allegretto.

prre

pas - sion is not to crash on And woo a

mf

prre

maid - en in mod - ern fash - ion,

prre

I like the ways of the old world,

prre

Days of a dear self - con - trolled world, But

MARGOT.

MAR. I'm seek - ing mad em - bra - ces, at court - ly

MAR. gra - ces I on - ly frown dear,

MAR. That is why I

pre I'll kiss the hem of your gown, dear,

pp *rall.*

MAR. Can't love you, dear.

pre Then you will know I love you.

(Soldiers enter)
Allegro.

CHO. 1st & 2nd TENOR *f* Look at that
1st & 2nd BASS *f* Look at that

f *ff*

CHO. (Girls enter)
sight, boys, Do we see right boys, What a de - light boys,
sight, boys, Do we see right boys, What a de - light boys,

I. II. & III. unison. SPECIAL GIRLS.
Start the bells ring - ing, send the world
GIRLS.
Start the bells ring - ing, send the world

CHO. Pierre is in love. Start the bells ring - ing, send the world
Pierre is in love. Start the bells ring - ing, send the world

SPECIAL GIRLS.

1. sing - ing, hap - py news bring - ing Pierre is in love

2. sing - ing, hap - py news bring - ing Pierre is in love

3. sing - ing, hap - py news bring - ing Pierre is in love

GIRLS.

sing - ing, hap - py news bring - ing Pierre is in love

CHO.

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

TENORS

hard on us for but - ting in, we did not mean to be so rude,

CHO.

hard on us for but - ting in, we did not mean to be so rude,

BASSES

hard on us for but - ting in, we did not mean to be so rude,

SPECIAL GIRLS.

1. Par-don us for cut-ting in, We would - n't for the world in - trude.

2. Par-don us for cut-ting in, We would - n't for the world in - trude.

3. Par-don us for cut-ting in, We would - n't for the world in - trude.

GIRLS.

Par-don us for cut-ting in, We would - n't for the world in - trude.

Moderato.
MARGOT.

Pierre is quite a no - ble knight, But he is not the man for me,

TENORS.

CHO.

BASSES.

Where's the sort you want to court you, Who is

Where's the sort you want to court you, Who is

Tempo di Valse.

MAR. *f* He must be a rough and rea - dy man,

CHO. he?

he?

f *mf*

MAR. stea - dy man He must

1. *f* not Pi - erre

2. *f* not Pi - erre

3. *f* not Pi - erre

GIRLS. *f* not Pi - erre

TENORS. *f* not Pi - erre

CHO. Rea - dy man, not Pi - erre

BASSES. Rea - dy man, not Pi - erre

ff *p* *f* *p*

MAR. be a strong and hea - dy man, GROUPS 1. 2. & 3

SP. GIRLS. That

GIRLS. That

CHO. Hea - dy man, That

Hea - dy man, That

MAR. I must

SPECIAL GIRLS. 1. can't be you Pi - erre, Pi - erre, rall. I must

2. can't be you Pi - erre, Pi - erre, rall.

3. can't be you Pi - erre, Pi - erre, rall.

GIRLS. can't be you Pi - erre, Pi - erre, rall.

CHO. can be you Pi - erre, Pi - erre, rall.

can be you Pi - erre, Pi - erre.

rall. p a tempo

MAR. know that he can mas-ter me, What a man

TENORS.

CHO. What a girl

BASSES. What a girl

MAR. *poco accel.* He must take me, shake me, break me.

SPECIAL GIRLS. 1. Who's the man? He must take her, shake her, break her, *poco accel.*

2. Who's the man? He must take her, shake her, break her, *poco accel.*

3. Who's the man? He must take her, shake her, break her, *poco accel.*

GIRLS. Who's the man? He must take her, shake her, break her, *poco accel.*

CHO. Who's the man? We would like *poco accel.*

Who's the man? We would like *accel.*

(Paul enters.)

rit.

a tempo

MAR. make me, know that I love a man, my man!

rit.

a tempo

1 make her know that she loves a man, her man!

2 make her know that she loves a man, her man!

3 make her know that she loves a man, her man!

GIRLS. make her know that she loves a man, her man!

a tempo

CHO. to see him What a man, her man!

a tempo

to see him What a man, her man!

rit.

a tempo

"I WANT A KISS."

Allegretto.

Paul.

What's the noise, what's the row? Tell me boys tell me how

Piano.

mf

PAUL.

rit.

you start-ed up this fear-ful fuss?

mf

1

SPECIAL GIRLS.

Mar - got has been a - mus - ing us.

mf

2

Mar - got has been a - mus - ing us.

mf

3

Mar - got has been a - mus - ing us.

mf

GIRLS.

Mar - got has been a - mus - ing us.

rit.

PAUL.

Mar - got, I might have known, what have you done my own?

a tempo.

MARGOT.

I was in-struct-ing good Pier - re How to win a la - dy fair

(Almost spoken.)

PAUL. Pierre — you're not a Ro-me-o, Nor — a gay Lo - tha-ri - o, —

PIERRE.

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp (To each other.)

CHO. How to win Mar - got.

pp How to win Mar - got.

MARGOT.
rall.

MAR. But'til you try it you nev - er know.

prre May - - be it is bet-ter so__

SPECIAL GIRLS.

1 trou - ble is near we know,

2 trou - ble is near we know,

3 trou - ble is near we know,

GIRLS. trou - ble is near we know,

CHO. Trou - ble is near we know,

rall.

prre *a tempo* (Paul is furious.)

Could you give les - sons, dear show - ing me how?

a tempo *pp*

rall. *rit.* **Tempo di Valse.**

MAR. I will be glad to; come Paul let's teach him now.

PAUL. *rall.* *Pierre furious.* we will be glad to

rall. *pp* *rit.* *f* **Tempo di Valse.**

PAUL. I want a kiss, give it to me, You know I must have my

mf

PAUL. way; Love is like this, simple you see,

PAUL. Let poets say what they may dear! You want a kiss,

MARGOT.

MAR. If you ask me, What if my an - swer is No,

PAUL. You can - not say No,

MAR. dear If I re - fuse Then you would lose

PAUL. dear If you re - fuse I will not lose.

prre Oh that I might show her that I too

MAR. *rall.* or would you take me so. *Fox-Trot.*

PAUL. I will just take you so.

prre know how to take her so.

Paul and Margot dance a Fox-Trot.

MAR. PAUL. PRINCE

SPECIAL GIRLS.

1. I want a kiss, give it to me,

2. I want a kiss, give it to me,

3. I want a kiss, give it to me,

GIRLS.

CHO.

Vln.Obb.

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. You know I must have my way!

2. You know I must have my way!

3. You know I must have my way!

GIRLS.

CHO.

You know I must have my way!

Vln.Obb.

gva

The musical score is written for a full vocal ensemble and instrumental accompaniment. The vocal parts include MAR., PAUL., Prre, SPECIAL GIRLS (three parts), GIRLS., and CHO. The instrumental parts include Vln.Obb. and piano. The key signature is D major (two sharps). The lyrics are 'You know I must have my way!'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *gva* (glissando).

MAR. PAUL. Prre

SPECIAL GIRLS.

1. Love is like this, Sim - ple you see

2. Love is like this, Sim - ple you see

3. Love is like this, Sim - ple you see

GIRLS.

Love is like this, Sim - ple you see

CHO.

Love is like this, Sim - ple you see

Vln. Obb.

8.

MAR.

PAUL.

prre

1.
2.
3.

SPECIAL GIRLS.

GIRLS.

CHO.

Vln. Obb

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

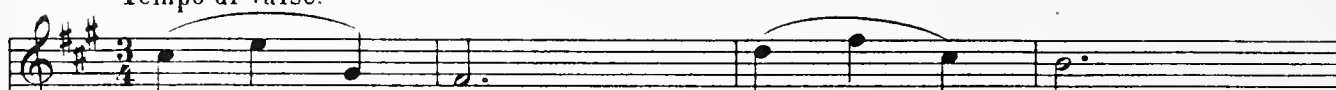
Let po - ets say what they may, dear.


Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Let po - ets say what they may, dear.

Tempo di Valse.

MAR.  You want a kiss, If you ask me,

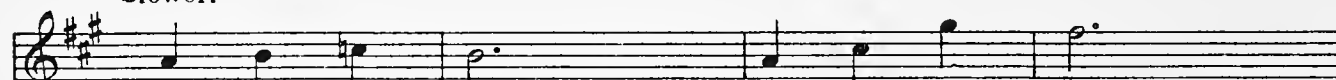
 *mf*

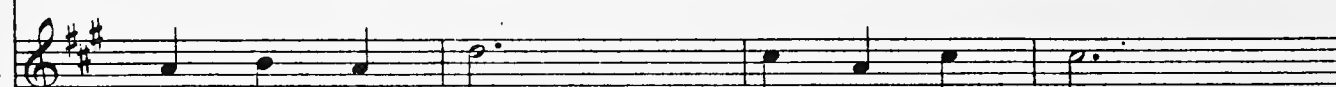
MAR.  What if my an - swer is No, dear,


PAUL.  You can - not say No, dear,



Slower.

MAR.  If I re - fuse Then you would lose

PAUL.  If you re - fuse I will not lose

 *mf*

MAR. *rit.* or would you take me so. *lento*

PAUL. *rit.* I will just take you so.

SPECIAL GIRLS.
1. *rit.* know how to take her so.
2. *rit.* know how to take her so.
3. *rit.* know how to take her so.

GIRLS. *rit.* know how to take her so.

CHO. *rit.* know how to take her so.

f rit. *lento*

Allegro.

mf

(Sid enters slowly)

p

(PIERRE) Sid! (SID) What is it Pierre? what has happened?

p

(PIERRE) Oh! I have played the fool; etc.

mf

mf

(PIERRE) (Sings)

prre

Hold you — in mad em-brac - ing — Your pul - ses ra - cing — you'd not re -

p

prre

-pel me, Some day I might make you tell me,

mf

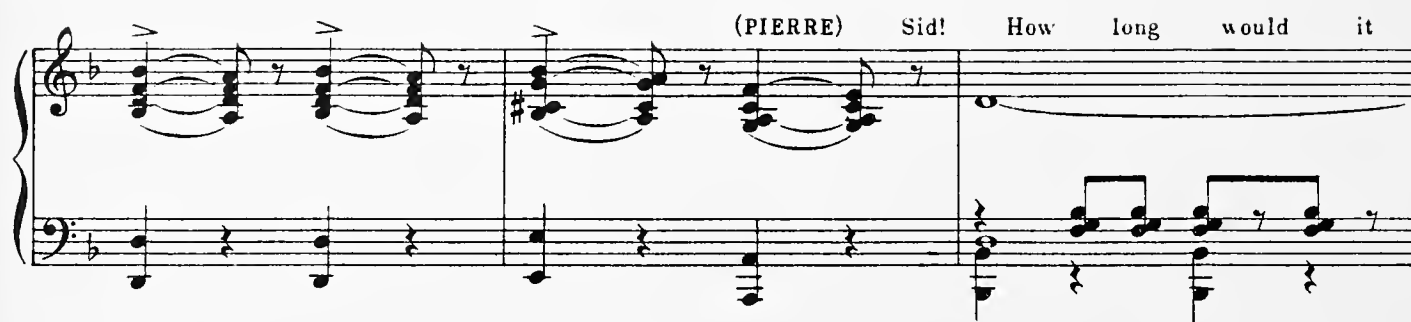
prre

rit. Tell me that you love me too

Tempo di Fox-Trot.

pp

(PIERRE) Sid! How long would it



take our men to get here? etc.



(PIERRE) (Sings)

So —————

mf



prre

that's the sound that comes to warn you, Oh! _____

prre

(Sid breaks in on his singing) (SID) Sh!

In the night or ear - ly morn' you know

someone may hear you.

(They start to exit softly)

pp

(Bennie enters)

rall.

pp

ppp

(Dialogue)
(PIERRE) "Hello, Bennie' etc."

DUET:-(Susan and Bennie)and GIRLS.

"IT"

Allegretto.

Bennie.

1. There _____ was a time when sex _____ seemed _____
 2. Joan _____ has a ma - gic lure _____ Jane _____

Piano.

— some - thing quite com - plex, — Mis - ter Freud — Then em - ployed
 — has a way de - mure — Lou can pet — you and get —

— words we nev - er had heard of.
 — An - y - thing — that she asks for.

mp

He _____ kept us on the string, — We _____ kept on
 Fay _____ rolls a wick - ed eye — Kay _____ heaves a

mp

won - der - ing. — But the seed — of sin, Now at last — has been
 nif - ty sigh — Ma - ble shows her knee That's the rea - son the

dim. *p*

Found by El - i - nor Glynn. In one word —
 birds eye Ma - ble you see. (SUSAN) Why do you —

dim. *p*

She de - fines — The in - def - in - a - ble thing. —
 look at them, — and pay no at ten - tion - to me? —

REFRAIN

She calls it "It," Just simply "It," That is the word They're us-ing
 (BENNIE) Now that's "It," (SUSAN) So that's "It," (BENNIE) That was-n't took from an-y

p *a tempo*

now For that im - pro - per frac - tion of vague at - trac - tion That
 book See how her eyes get bol - der And look at that — shoul-der

mf

gets the ac - tionsome - how! — You've ei-ther got or you have
 (sus.) I've got a — shoul-der (BEN) yes — you have two lips, But look at

p

not That cer-tain thing That makes em' cling. So if the
 those Look at those eyes, Look at those nose, Her per-son -

mf

boys don't seem — to fall for you, — There's just no hope — at
 - al - i - ty — just ooz-es out, — (SUSAN) But what of me — (BENNIE) Your

mf

all for you! — Give up and *quit*, You'll nev-er *hit*, If you have
 fuse is out — Give up and *quit*, You'll nev-er *hit*, (SUSAN) I wish that

mp

mf

not got had "It!" "It!" She calls it "It!"
 I had "It!" Now that's "It!"

mf *p* *sf*

No 11a

INCIDENTAL MUSIC.

(BIRABEAU) What are you going to do? use a knife?

(AZURI) "My mother, she is mostly white," etc. etc.

p

Dialogue continues

Nº 12.

DUET:- (Margot and Red Shadow.)

"THE DESERT SONG."

(BIRABEAU) Will you stop that whistling (*whistle*) (PIERRE) I've finished father. etc.
Allegretto.

Piano. *pp*

The first system of the piano accompaniment is written for a grand piano in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic foundation with chords and single notes. The dynamic marking is *pp* (pianissimo).

p

The second system continues the piano accompaniment. The right hand has a more active melodic line with some triplets and slurs. The left hand continues with chords and single notes. The dynamic marking is *p* (piano).

L.H.

The third system of the piano accompaniment. The right hand has a melodic line with some rests. The left hand has a more active line with chords and single notes. The dynamic marking is *p* (piano).

8

The fourth system of the piano accompaniment. The right hand has a melodic line with some rests. The left hand has a more active line with chords and single notes. The dynamic marking is *p* (piano).



MARGOT.

I op - en my arms to en - fold them _____ And they've

p

Musical score for Margot's vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major. The lyrics are "I op - en my arms to en - fold them _____ And they've". The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *p* (piano).

MAR.

gone like a breeze rush - ing by; _____

pp L.H.

Musical score for Margot's vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major. The lyrics are "gone like a breeze rush - ing by; _____". The piano accompaniment is in 3/4 time, key of B-flat major, with a dynamic marking of *pp* (pianissimo) and a label "L.H." (Left Hand).

MAR.

MAR.

Slower.

When life is gray I have a way To keep it gay!

MAR.

All through the day I dream of love. Why

PIERRE

PIERRE

*Moderato espressivo.
Rather fast.*

waste your time in vague ro - man - cing When

PRRE. life it - self — is at your call, — I come to you — my heart ad -

PRRE. - van - cing — Oh! come to me and be my all. — You

PRRE. turn a - way, — and yet you trem - ble, — My lit - tle bird — has wings I

PRRE. see, — Come leave your cage — And don't dis - sem - ble If

pre I but try I'll make you fly with me. (MARGOT) Why, you're the Red Shadow.

pp *a tempo*

(PIERRE) At your service, Mademoiselle! etc.

Allegro

pp

Andante

PIERRE.

Prre

My des - ert is wait - ing, Dear,

mf

Prre

come there with me. I'm long - ing to

mf

Prre

teach you Love's sweet mel - o - dy.

mf

Prre

I'll sing a dream song to you,

mf

prre

Paint - ing a pic - ture for two

rall.

PIERRE 1st Blue
MARGOT 2nd Blue

hea - ven and you and I, And sand
hea - ven and you and I, And sand

mf a tempo

kiss - ing a moon - lit sky, The des-ert breeze whis-p'ring a
kiss - ing a moon - lit sky, The des-ert breeze whis-p'ring a

lul - la - by, On - ly stars a - bove you to see I
lul - la - by, On - ly stars a - bove you to see (PIERRE) I

love you. Oh! give me that night di-vine, And
love you. Oh! give me that night di-vine, (BOTH) And

rall. *a tempo*

let my arms in your's en-twine, The des-ert song
let my arms in your's en-twine The des-ert song

f

call-ing, Its voice en-thrall-ing will make
call-ing, Its voice en-thrall-ing will make

you mine. you mine.

rall. *rall.*

(Pierre embraces and kisses Margot)

mf a tempo

(She breaks away from him and strikes him across the face with whip)
(Exit Pierre)

rall. *p*

(Margot recovers and in great alarm) (MARGOT) General Birabeau! Paul! Paul!

Agitato *p*

(Dialogue)

Nº 13.

FINALE—ACT I.

Vivace.

(BIRABEAU:) Well, the Red Shadow's done one good thing, he's taught that girl to

Piano.

First system of the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The right hand (RH) begins with a piano (*p*) dynamic. The left hand (LH) is marked "L.H." and plays a simple bass line. The system consists of five measures.

make up her mind. etc.

Second system of the piano accompaniment. It continues the piece with a *rall.* (rallentando) marking in the second measure, followed by a piano (*p*) dynamic. The third measure is marked *pa tempo* (poco a tempo). The system consists of five measures.

Third system of the piano accompaniment. The music continues with various chordal textures and melodic lines in both hands. The system consists of five measures.

Fourth system of the piano accompaniment. The music continues with various chordal textures and melodic lines in both hands. The system consists of five measures.

Fifth system of the piano accompaniment. The music continues with various chordal textures and melodic lines in both hands. The system consists of four measures.

MAR. *Recit.* Won't you wish us luck? *Recit.* PIERRE. I do, I hope you're happy. *(starts to go.)*

MAR. Where are you go - ing? PIERRE. I don't know. MARGOT The

MAR. wed - ding will be at nine o' - clock; We'll see you

MAR. then. *(Spoken)* (PAUL.) Oh! surely I was just trying to think what suit I ought to wear. *(Exit)* (PAUL.) Fool!

Marcia grandioso.

(Crowd enters.)

SPECIAL GIRLS.

1. Oh! luck-y Paul, tell us all, is it real-ly true?

2. Oh! luck-y Paul, tell us all, is it real-ly true?

3. Oh! luck-y Paul, tell us all, is it real-ly true?

GIRLS

Oh! luck-y Paul, tell us all, is it real-ly true?

ff *loco*

SPECIAL GIRLS.

1. May we but say hap - py day and good luck to you!

2. May we but say hap - py day and good luck to you!

3. May we but say hap - py day and good luck to you!

GIRLS

May we but say hap - py day and good luck to you!

TENORS

May we but say hap - py day and good luck to you!

CHO.

May we but say hap - py day and good luck to you!

BASSES

May we but say hap - py day and good luck to you!

ff *loco*


Allegro.


PAUL.  Thank you, All we can find to say is thank




PAUL.  you. You are so sweet all of you,



MARGOT.  — These flow - ers here mean friend-ship, dear.

PAUL.  These flow - ers here mean friend-ship, dear.



TENORS  Mar - - got, our Paul will take a pre - cious

CHO.  Mar - - got, our Paul will take a pre - cious

BASSES  Mar - - got, our Paul will take a pre - cious



CHO. car - go to car - ry off to Par - is.

Marcia grandioso
not too fast

MAR. I thank you all, What am

PAUL. I love you, dear lit - tle bride to be,

1. Mar - got, you sweet dear lit - tle bride to be,

2. Mar - got, you sweet dear lit - tle bride to be,

3. Mar - got, you sweet dear lit - tle bride to be,

GIRLS. Mar - got, you sweet dear lit - tle bride to be,

CHO. Mar - got, you sweet dear lit - tle bride to be,

Mar - got, you sweet dear lit - tle bride to be,

R.H.

Slower

MAR. I to say? It's hard to say

PAUL. I love you, dear lit-tle bride to be.

1 Mar - got, you sweet dear lit-tle bride to be.

2 Mar - got, you sweet dear lit-tle bride to be.

3 Mar - got, you sweet dear lit-tle bride to be.

GIRLS. Mar - got, you sweet dear lit-tle bride to be.

CHO. Mar - got, you sweet dear lit-tle bride to be.

Slower

R.H. *p*

Allegretto moderato

PAUL

MAR. good-bye— to all you dears I know that I'll miss you. Come to my side!

rit.

mf

MAR.  Wheth - er I will it or no, dear.

PAUL.  You'll be my bride Wheth - er you will it or no, dear.



Valse moderato

MAR.  You'll have to take me so. —

PAUL. *ff*  If you re - fuse I will not lose I will just take you so. —

1 *ff*  If she re - fuse He will not lose her so. —

2 *ff*  If she re - fuse He will not lose her so. —

3 *ff*  If she re - fuse He will not lose her so. —

GIRLS. *ff*  If she re - fuse He will not lose her so. —

CHO. *ff*  If she re - fuse He will not lose her so. —

ff  If she re - fuse He will not lose her so. —

Valse moderato



Moderato

Azuri enters

(BIRABEAU) Azuri!

2 Cys.

(AZURI) General Birabeau, I take your advice. I am going back to



the hills with the girls. I wait there. etc.



Horn

(AZURI) Come on girls, dance!

DANCE.

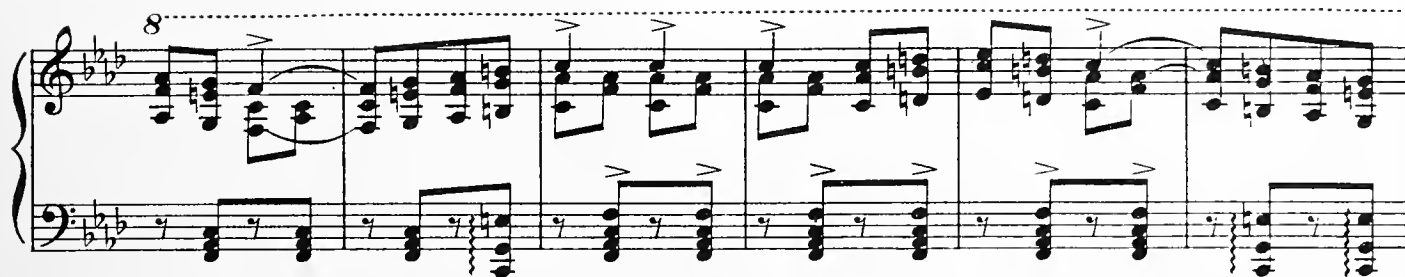
Allegro moderato.

f

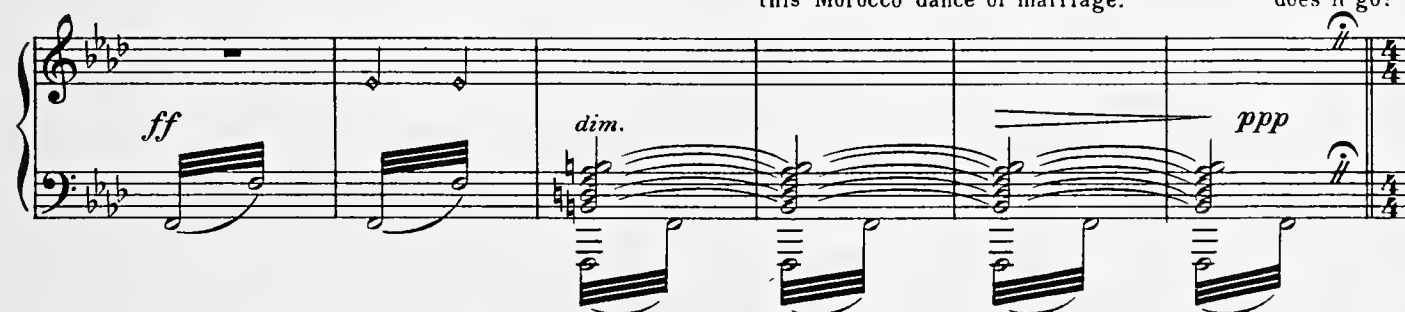
cresc.

molto cresc.

ff



(Paul enters. Azuri sees him and stops her dance) (AZURI) The bridegroom! Ah, now we can do this Morocco dance of marriage. (CROWD) Yes, yes, how does it go?



(AZURI) Ah, it is very gay, what you call a good joke! etc.
Moderato.



Tempo di Valse.

PAUL

PAUL I'd choose you all!

TENORS He'd take them all.

BASSES He'd take them all.

Tempo di Valse.

mf

AZURI (*Spoken*)

You must choose one

1 He'd like to have us all in his ha - rem.

2 He'd like to have us all in his ha - rem.

3 He'd like to have us all in his ha - rem.

GIRLS He'd like to have us all in his ha - rem.

CHO. He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

p

PAUL *In that case I'll choose A - zu - ri.*

AZU. *(holds up finger)*
One

SPECIAL GIRLS 1 *f* Oh what would Mar-got say if she saw her bride - groom act this way.

SPECIAL GIRLS 2 *f* Oh what would Mar-got say if she saw her bride - groom act this way. _____

SPECIAL GIRLS 3 *f* Oh what would Mar-got say if she saw her bride - groom act this way. _____

GIRLS *f* Oh what would Mar-got say if she saw her bride - groom act this way. _____

CHO. *f* Oh what would Mar-got say if she saw her bride - groom act this way. _____

SPECIAL GIRLS

1 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

2 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

3 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

GIRLS

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

CHO.

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

SPECIAL GIRLS

1 Now what comes next. Let's see what's next.

2 Now what comes next. Let's see what's next.

3 Now what comes next. Let's see what's next.

GIRLS

Now what comes next. Let's see what's next.

CHO.

What is the game? Come play the game. *rall.*

What is the game? Come play the game. *rall.*

(During this, SID comes on in his beggar clothes)

AZURI (Spoken):- Now, the Bridegroom dances with the chosen one - etc.

Andante moderato.

PAUL: Now look here, Azuri.

AZURI: Oh you are not sure you will still love the bride?

(Sings.) AZURI'S DANCE.

Moderato.

SID. Soft as a pig-eon lights up - on the sand,

SID. Swift as a tiger she will grip his hand, claws of a tiger sharp with

SID. fu - ry, So is the maid A - zu - ri.

SID.

PAUL.

SPECIAL GIRLS.

1.

2.

3.

GIRLS.

CHO.

SID.  claws of a ti-ger sharp with fu - ry,

PAUL.  grip my hand,

SPECIAL GIRLS. 1.  and you must be-ware A - zu - ri,

2.  and you must be-ware A - zu - ri,

3.  grip his hand, claws of a ti-ger sharp with fu - ry,

GIRLS.  grip his hand, claws of a ti-ger sharp with fu - ry,

CHO.  Bride - groom must be - ware of the maid A - zu - ri,

 Bride - groom must be - ware of the maid A - zu - ri,



SID. *accel.*
 Bride - groom be - ware of Ah! Ah! Ah!

S. GLS. *unis.*
 Bride - groom be - ware the maid Ah!

GIRLS.
 Bride - groom be - ware the maid Ah! Ah!

CHO.
 Paul you be - ware of Ah! Ah!
 Paul you be - ware of- Ah! Ah! Ah!

poco accel. *molto accel.*

SID. *ff* *Allegro*
 Ah!

S. GLS. *ff*
 Ah!

GIRLS. *ff*
 Ah!

CHO. *ff*
 Ah!

con 8 *Allegro* *ff*

(At the sound of the siren, Azuri stops her dance) A soldier rushes in.

(Girls shriek)

Furioso

This system shows the beginning of a piano introduction. The right hand starts with a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment. The tempo is marked *Furioso*. A first ending bracket with the number 8 is shown above the first few measures.

f

This system continues the piano introduction. The right hand features a melodic line with accents, and the left hand provides a steady rhythmic base. The dynamic is marked *f* (forte).

SOLDIER: Look, look, the fires on the hill! (Crowd) "The Red Shadow! The Red Shadow!" etc.

PAUL: Another challenge!

Moderato.

pp R.H. *Segue*

This system marks the beginning of a vocal entry. The right hand has a melodic line with accents, and the left hand plays a rhythmic accompaniment. The dynamic is marked *pp* (pianissimo). The right hand is labeled "R.H." and the section is labeled "Segue".

Tempo di Marcia.

p

This system begins a march section. The right hand has a melodic line with accents, and the left hand plays a rhythmic accompaniment. The dynamic is marked *p* (piano). The tempo is marked *Tempo di Marcia*.

cresc.

This system continues the march section. The right hand has a melodic line with accents, and the left hand plays a rhythmic accompaniment. The dynamic is marked *cresc.* (crescendo).

Trumpet.

Trumpet. Musical score for Trumpet and Piano accompaniment. The Trumpet part is in the upper staff, and the Piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a series of eighth and sixteenth notes in the Trumpet part, and a more complex rhythmic pattern in the Piano accompaniment.

Continuation of the musical score for Trumpet and Piano accompaniment. The Trumpet part continues with a series of eighth and sixteenth notes. The Piano accompaniment features a series of chords and moving lines in both the right and left hands.

SPECIAL GIRLS UNIS.

SP. GLS.

Sol-diers, when the bat-tle is o-ver let the bu-gle blow.

GIRLS.

GIRLS.

Sol-diers, when the bat-tle is o-ver let the bu-gle blow.

CHO.

Out we'll go to rout the foe, for back at

Out we'll go to rout the foe, for back at

Continuation of the musical score for Piano accompaniment. The Piano accompaniment features a series of chords and moving lines in both the right and left hands, providing a strong rhythmic foundation for the vocal parts.

(Soldiers and crowd Exit)

SP. GLS. Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

GIRLS. Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

CHO. home there waits per - chance. -

home there waits per - chance. -

pp *rall.*

BIRABEAU: Come, Margot, it isn't so bad, etc.
Andante con moto.

(Exit Margot.)
(Enter Susan.)

SUSAN: General, General—the Riffs! BIRABEAU: Where?

Tempo di Marcia.

Shot—(Girls scream)

mf

rall.

(Enter Riffs)
Vivace.

(Riffs bind General Birabeau)

ff

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennie
and Susan.)

rit.

f

Moderato grazioso.

127

(Hassi enters pushing Bennie)

First system of music, measures 1-3. The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The music is in a piano (*p*) dynamic. The right hand features a melody of eighth notes, while the left hand plays a bass line with dotted rhythms and some triplets.

(Susan is pushed in)

Second system of music, measures 4-6. The right hand continues with eighth-note patterns. The left hand has a long, sustained note in measure 4, followed by a triplet in measure 5.

Third system of music, measures 7-9. The right hand has a melodic line with some grace notes. The left hand features a long, sustained note in measure 8, followed by a triplet in measure 9.

Fourth system of music, measures 10-12. The right hand has a melodic line with some grace notes. The left hand features a long, sustained note in measure 10, followed by a triplet in measure 11.

(Bennie and Susan are pushed off)

Fifth system of music, measures 13-15. The right hand has a melodic line with some grace notes. The left hand features a long, sustained note in measure 13, followed by a triplet in measure 14.

(MARGOT) Come a step nearer, and I'll fire (PIERRE) Mindar, put down that gun!

Sixth system of music, measures 16-20. The key signature changes to two sharps (F# and C#). The tempo marking *molto accel.* is present. The right hand has a melodic line with some grace notes. The left hand features a long, sustained note in measure 16, followed by a triplet in measure 17.

PIERRE (singing)

quasi Recit.

prre

I have a com - mand for you all. If this

pp *ff* *pp*

prre

la - dy should be brave e - nough to kill me it is my

ff *pp* *p*

prre

or - der that you do not harm her. Let her go Unpunished Untouched!

ff *p*

Valse moderato.

PIERRE.
You have heard my command!

p *ff*

prre

And you have heard my command, there is your pistol (Sings) And here is my heart.

molto espressivo *rall.*

mf

prre Blue Heav - en and you and I and sand

pp

prre kiss - ing a moon - lit sky a des-ert breeze Whis - pring a

prre lul - la - by On - ly stars a - bove you to see I love you

prre oh! give me that night di - vine And let my arms in

GIRLS. *pp*

CHO. *pp* (hum)

PIERRE & MARGOT

Pre MAR. yours en - twine. The des-ert song call - ing Its voice en - thrall-ing will

GIRLS The des-ert song call - ing Its voice en - thrall-ing will

CHO. The des-ert song call - ing Its voice en - thrall-ing will

Pre MAR. *rall.* make you mine. *Adagio.*

GIRLS. make you mine.

CHO. make you mine.

rall. *ff* *Adagio. (CURTAIN)* *sva* *ff* *p* *ffz*

END OF ACT I.

Nº 14.

Act II.
ENTR'ACTE.

Tempo di Valse.

Piano. *p*

Con Ced.

Vln Solo

un poco rall.

p

un poco rall.

pp a tempo

ff rit.

f

Ced.

*

No 15.

OPENING CHORUS.

Allegro.

Piano. *ff*

8va

rall.

Marcia.

The musical score is written for piano and features five systems of music. The first system is marked 'Allegro.' and 'Piano. ff', with a treble and bass staff joined by a brace. The second system is marked '8va' and continues the piece. The third system is marked 'rall.' and 'Marcia.', with a treble and bass staff joined by a brace. The fourth system continues the 'Marcia.' section. The fifth system continues the 'Marcia.' section. The score includes various musical notations such as notes, rests, and dynamic markings.

ff

Curtain

CLEMENTINA.

My lit - tle cast - a - gnette, keep sing - ing. My

1 My lit - tle cast - a - gnette, My

2 My lit - tle cast - a - gnette, keep sing - ing. My

3 My lit - tle cast - a - gnette, keep sing - ing. My

GIRLS My lit - tle cast - a - gnette, keep sing - ing. My

f

mf

CLEM
lit - tle cast - a - gnette, Keep bring - ing the

SPECIAL GIRLS.
1 lit - tle cast - a - gnette, the
2 lit - tle cast - a - gnette, Keep bring - ing the
3 lit - tle cast - a - gnette, Keep bring - ing the

GIRLS
lit - tle cast - a - gnette, Keep bring - ing the



CLEM
mem - o - ry of Spain, of Spain. Your

SPECIAL GIRLS.
1 mem - o - ry of Spain, of Spain. Your
2 mem - o - ry of Spain, of Spain. Your
3 mem - o - ry of Spain, of Spain. Your

GIRLS
mem - o - ry of Spain, of Spain. Your



CLEM. 
click - ing and click - ing is trick - ing my brain to make me sigh,

SPECIAL GIRLS. 
1 click - ing and click - ing is trick - ing my brain to make me sigh,
2 click - ing and click - ing is trick - ing my brain to make me sigh,
3 click - ing and click - ing is trick - ing my brain to make me sigh,

GIRLS 
click - ing and click - ing is trick - ing my brain to make me sigh,



CLEM. 
— For danc - ing be - neath a Span - ish sky — en -

SPECIAL GIRLS. 
1 — be - neath a Span - ish sky —
2 — For danc - ing be - neath a Span - ish sky — en -
3 — For danc - ing be - neath a Span - ish sky — en -

GIRLS 
— For danc - ing be - neath a Span - ish sky — en -



CLEM. *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

SPECIAL GIRLS. 1 *- My lit - tle cast - a - gnette, Ne - ver let me*

2 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

3 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

GIRLS *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

(GUARD) Quiet, dogs of Spain— The mighty one approaches
(Enter Ali Ben Ali)

CLEM. *be for - get - ting my Spain.*

SPECIAL GIRLS. 1 *be for - get - ting my Spain.*

2 *be for - get - ting my Spain.*

3 *be for - get - ting my Spain.*

GIRLS *be for - get - ting my Spain.*

No 16

SONG-(Clementina) & GIRLS.

"SONG OF THE BRASS KEY."

CLEMENTINA: Oh, no, Senor - We are from Barcelona - -
and not rubbish, if you please - - We are ladies of the Brass Key.

Allegretto.

Clementina.  On the streets of Spain Love lies at your

Piano.  *p*

CLEM.  feet, Love's ad-venture sweet.

SPECIAL GIRLS.  Lives on the streets of Spain

GIRLS.  Lives on the streets of Spain

 *f*

CLEM.  La - dies beckon you with a lit-tle key. Fol - low and you'll see

 *p*

CLEM. *So* _____ if you see me sly - ly

SPGLS. Just where they beck - on you.

GIRLS. Just where they beck - on you.

CLEM. swing-ing my key _____ Soon _____ I will see you shy - ly

CLEM. fol-low - ing me _____ I _____ will bring to you

SPGLS. UNIS. *pp* Ah! _____

GIRLS. *pp* Ah! _____

CLEM. All the joy I know. If you do not go.

SPGLS Ah Ah

GIRLS Ah Ah

CLEM. Then I will sing to you.

SPGLS Then I will sing to you.

GIRLS Then I will sing to you.

L'istesso tempo.

f *staccato*

REFRAIN.

CLEM. There is a key, A key to my heart If you can but find the door.

mf

CLEM.  On - ly for me for me to im - part this se - cret of love - land lore.

The first system of the musical score for Clem. features a vocal line and a piano accompaniment. The vocal line is in G major, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A3

ALI.

ALI. Wo - men are slaves men have not re - a - lized.

poco rall.

Tempo I.

(Spoken to Guard)

ALI. Do keep them quiet!

SPGLS. UNIS. We don't a -

GIRLS. So are we on - ly com-mon slaves? We don't a -

Tempo I.

p

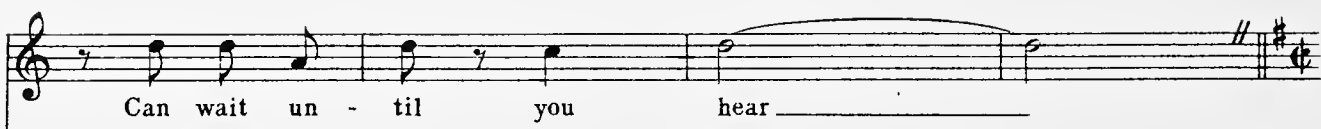
Spoken


ALI. This is too much!

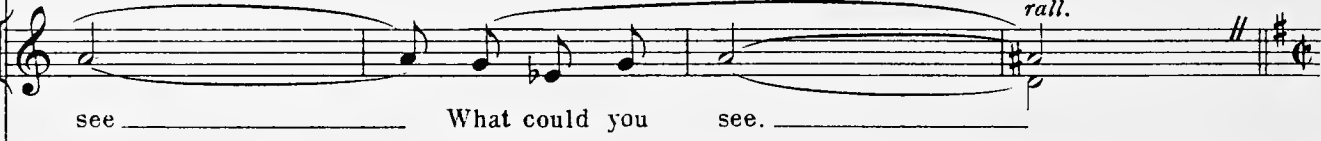
CLEM. Up - on your hill you


SPGLS. -gree you have on - ly lived in caves

GIRLS. -gree you have on - ly lived in caves What could you


CLEM.  Can wait un - til you hear _____


SP. GLS.  *rall.* We tell you

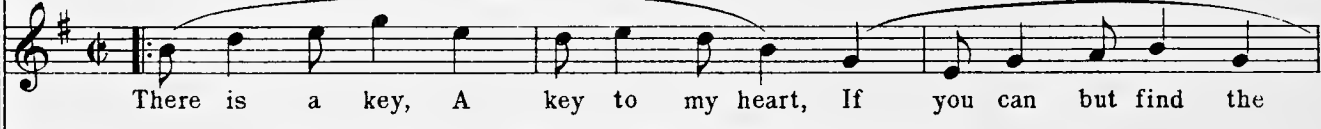
GIRLS.  *rall.* see _____ What could you see. _____

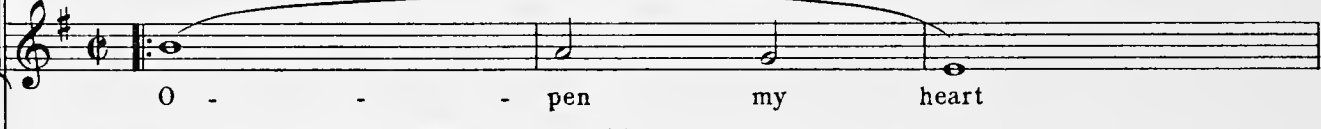
 *rall.*

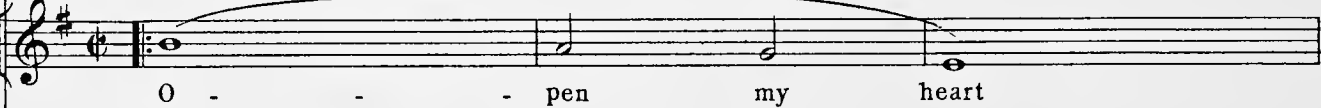
Tempo I.

CLEM.  There is a key, A key to my heart, If you can but find the

SPECIAL GIRLS. 1  There is a key, A key to my heart, If you can but find the

2  There is a key, A key to my heart, If you can but find the

3  O - - - pen my heart

GIRLS.  O - - - pen my heart

Tempo I.



CLEM. door. On - ly for me, for me to im - part This

SPECIAL GIRLS. 1 door. On - ly for me, for me to im - part This

2 door. On - ly for me, for me to im - part This

3 I am wait - ing I will im - -

GIRLS I am wait - ing I will im - -

CLEM. se-cret of love - land lore. There is a gold - en gate - way

SPECIAL GIRLS. 1 se-cret of love - land lore. There is a gold - en gate - way

2 se-cret of love - land lore. There is a gold - en gate - way

3 - part my dear se - cret my gold - en gate - way

GIRLS - part my dear se - cret my gold - en gate - way

CLEM. That you can op - en straight - way Just fol - low me, And

SPECIAL GIRLS.
1 That you can op - en straight - way Just fol - low me, And
2 That you can op - en straight - way Just fol - low me, And
3 you'll op - en straight - way Fol - - low

GIRLS you'll op - en straight - way Fol - - low

CLEM. soon you will see, One kiss is the key to more! more!

SPECIAL GIRLS.
1 soon you will see, One kiss is the key to more! more!
2 soon you will see, One kiss is the key to more! more!
3 me for a kiss is the key. key.

GIRLS me for a kiss is the key. key.

No 16^a

SPANISH DANCE.

Vivo.
Piano. *ff*

Sera

1. 2.

sfz

accel.

vivo accel.

ff

No 16^b

REPRISE.

Clementina. *Moderato.*

Give him the key, the key to your heart and

Piano. *mf*

CLEM. *MARGOT almost spoken*

help him to find the door. Nev - er! Nev - er!

MAR. *to PIERRE*

Soon - er I die I'll not sub - mit to

CLEM.

Tell him of Love - land's lore

MAR. you. Will you let me

CLEM. there is a gold-en gate - way that he will op - en straight - way

SPECIAL GIRLS.
1. there is a gold-en gate - way that he will op - en straight - way
2. there is a gold-en gate - way that he will op - en straight - way
3. Love's gold-en gate - way He'll op - en straight - way

GIRLS. Love's gold-en gate - way He'll op - en straight - way

MAR. go! Oh! I hate you I hate you so.

CLEM. you know that he is rea-dy to see That one kiss is the key to more.

SPECIAL GIRLS.
1. you know that he is rea-dy to see That one kiss is the key to more.
2. you know that he is rea-dy to see That one kiss is the key to more.
3. just one kiss is the best key to more.

GIRLS. just one kiss is the best key to more.

"ONE GOOD BOY GONE WRONG."

Allegretto.

Bennie.

Bold wo - man, please un - hand me, you do not

Piano.

BEN.

un - der-stand me, I'm not the sort of man you seem to think I am;

BEN.

I'm not a gay home wreck - er, I'm just a sim - ple soul; Im -

BEN.

- per - vi - ous to wo - man, song, and drink, I am. And

rit.

CLEMENTINA.

Lightly

A little slower.

CLEM. BENNIE.

are you sure you are? Why yes! I think I

CLEMENTINA BENNIE.

am. So ve - ry pure you are. I'm on the brink, I

CLEMENTINA

BEN. am! (Hum) Ah Ah Ah

BENNIE.

CLEM. I'm in the sink, I am!

rall.

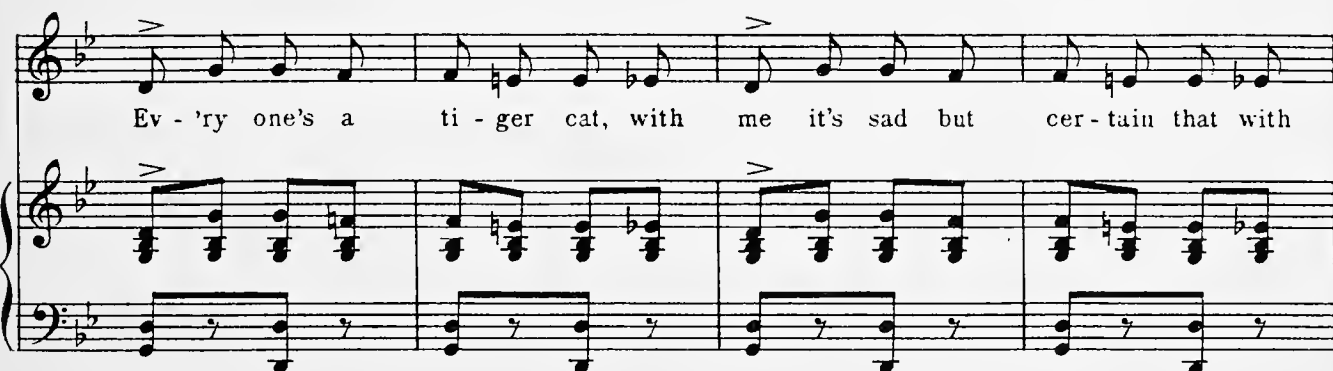
Allegro.

BEN. 

Gosh! I might as well con-fess it, If I did - n't you would guess it,

BEN. 

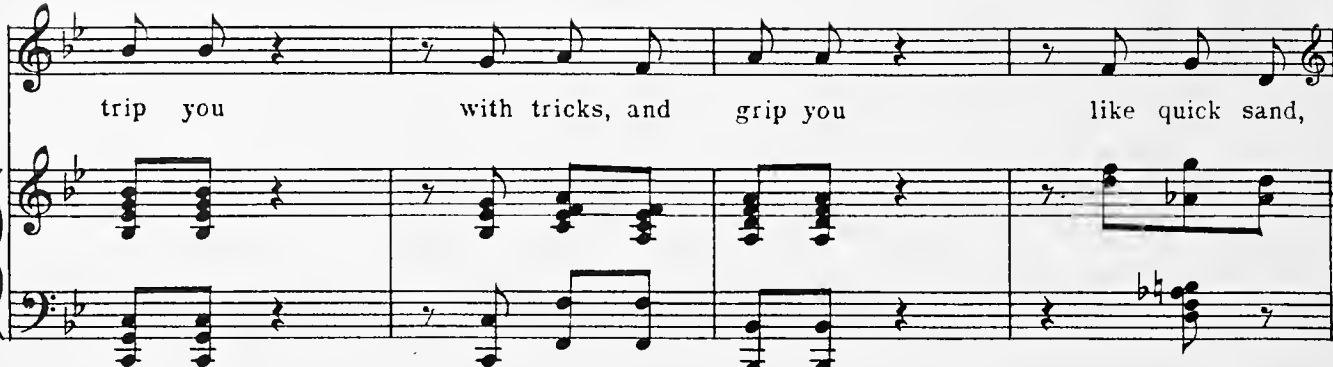
wo - men _____ are the bane of my youth. _____

BEN. 

Ev - 'ry one's a ti - ger cat, with me it's sad but cer-tain that with

BEN. 

wo - men _____ life can nev-er be smooth. _____ For they can

BEN.  trip you with tricks, and grip you like quick sand,

The musical notation for BEN. part 1 consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It features a melody with eighth and quarter notes. The piano accompaniment has a treble and bass staff, with chords and moving lines in the right hand and a more rhythmic bass line in the left hand.

CLEM.  Some day dear you will be mine

The musical notation for CLEM. part 1 includes a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on the word "day". The piano accompaniment features triplet figures in the right hand and block chords in the left hand.

BENNIE.  Can't you see I don't want you?

CLEMENTINA.  I'll be a

This system contains two musical entries. BEN. part 2 has a vocal line and piano accompaniment. CLEM. part 2 also has a vocal line and piano accompaniment. The piano accompaniment for both parts features complex chordal textures with many sharps and naturals.

CLEM.  con - stant nymph or some-thing sweet to him for whom I pine;

The musical notation for CLEM. part 3 includes a vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on the word "nymph". The piano accompaniment features triplet figures in the right hand and block chords in the left hand, ending with a forte (f) dynamic marking.

REFRAIN

BEN.

One good boy gone wrong,

mf

This system shows the first line of the Refrain. The vocal line (BEN.) is in 2/4 time, starting with a quarter rest, followed by eighth notes for 'One', 'good', 'boy', and 'gone', and a half note for 'wrong,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

BEN.

One good boy gone wrong,

This system continues the Refrain. The vocal line has a half note for 'wrong,' followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

BEN.

Youth must have its fling so they say;—

This system begins the next line of the Refrain. The vocal line has a half note for 'say;' followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

BEN.

Here's where I start fling - ing my youth a - way,—

This system concludes the Refrain. The vocal line has a half note for 'way,' followed by a quarter rest. The piano accompaniment continues with the same rhythmic pattern.

BEN. One more vic - tim picked,

BEN. Once more sex has clicked,

BEN. One more sap - head who's been tricked and trap - ped, just an -

BEN. - oth - er boy gone wrong.

DANCE
Not too fast (languid)



This musical score is for a piano piece, spanning measures 1 through 12. It is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The notation is in grand staff, with a treble and bass clef. The first system (measures 1-4) features a melody in the treble staff with eighth-note chords and a bass line with quarter notes. The second system (measures 5-8) continues the melody with some slurs and accents. The third system (measures 9-12) shows a change in the bass line, with more complex chordal textures. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* (pianissimo) at the end.

to the end

pp

Gradually slower and softer

Nº 18

CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men


"EASTERN AND WESTERN LOVE"


(A) LET LOVE GO

(B) ONE FLOWER IN YOUR GARDEN

(C) ONE ALONE

Andante moderato.

Ali. 
 Let love come as some rare treas - ure

Piano. 
mf

ALI. 
 light - ly grant - ed by Al - lah. Let love go and



ALI. 
 do not meas - ure hours en - chant - ed that can't re - turn;



ALL. *p* One wo-man you have once car-essed soon strikes you ve-ry like the rest,

TENORS *p* when you once car-essed,

CHO. *p* Just like all the

BASSES

ALL. *rall.* Her kiss is nei-ther worst nor best. That is love's way, so

CHO. *rall.* There is on - ly you, that is love's way, rest There is on - ly one way, Ah!

Tempo I.

ALL. *mf* Love will come as some rare treas-ure light-ly grant-ed by Al - lah,

ALI. *f* Love will go, so take it while you may, — so take it while you

rall. pp

ALI. *f* *Andante.* If one flow'r grows a-lone in your gar - den — its fra - grant

mf

SID. sweet - ness — will soon pass a - way. — If one flower grows a-lone in your

SID. gar - den — soft pe - tals bloom - ing — must wi-ther some day. — Love's

SID. bow - ers — should be o-ver - flow - ing — with sweet passion flow - ers — of var-ied per -

CHO. *p* Love's bow - ers where flow-ers grow,

SID. -fume. — So ga - ther — your pre-cious col -

CHO. *p* Per - fume. — Love's
Pas - sion flow-ers Per - fume. — Love's

SID. -lec - tion, — A har-em of blos - soms, — love's fire to con -

CHO. fire — will guide you,
fire — will guide you,

ALI. *ff* ev-ry lov - ers bow - ers should be o-ver-flow - ing with pas-sion

SID. *ff* some Love's bow - ers should be o-ver-flow - ing with pas-sion

CHO. *ff* Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

ALI. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

SID. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

CHO. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

flow - ers of var-ied per - fume, so gath - er a har-em of

ALI. *blos - soms love's fire con - sum - ing. So let it be*

SID. *blos - soms love's fire con - sum - ing. So let it be*

CHO. *blos - soms love's fire con - sum - ing. So let it be*

ALI. *known, one love on - ly serves no man.*

SID. *known one love a - lone one love a - lone is not for men.*

CHO. *known one love a - lone is not for men.*

known one love on - ly serves no man.

Tempo I.

ALI. Let love come as some rare trea - sure light - ly granted by -

mf

ALI. Al - lah. Let love go and snatch its plea - sure and

SID. Snatch up all its joy be -

CHO. Let love go and snatch its plea - sure and

Let love go and snatch its plea - sure and

ff

ALI. ere it fly, fly a - way.

SID. - fore it starts to fly, a - way.

CHO. ere it fly, fly a - way.

ere it fly, fly a - way.

ff *p*

Tempo di Valse.

ALI. 

Why are you si - lent, my friend?

ALI. 

SID. He is now dreaming of love.

SID. 

PIERRE. I have heard all that you have been say - ing,

prre 

yet I a - lone may love in my own way.

rall.

Adagio.

prre

Lone - ly as a de - sert breeze, I may wan - der where I please,

prre

Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten - der eyes

prre

take the place of sand and skies; All the world for - got - ten In one woman's smile.

Andante moderato.

prre

One a - lone__ to be my own, I a - lone__ to know her ca - res - ses,

pre

One to be _____ E - ter - nal-ly _____ The one my wor-ship-ping soul pos-

pre

- ses - ses; At her call _____ I'd give my all,

pre

rit.

All my life, and all my love en - du - ring. This would be _____ a mag-ic

rall.

8

pre

world to me _____ If she were mine a - lone.

Pre & SID. *mf* One a-lone to be my own, I a-lone to know her ca-res - ses,

ALI. *mf* He loves her on - ly and, He a-lone will know her ca-res - ses,

CHO. *pp* Al - lah! He loves her on - ly
He loves her on - ly, He loves her on - ly,

Pre & SID. one to be E - ter-nal-ly The one my wor-ship-ping soul pos - ses - ses;

ALI. Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;

CHO. O E - ter-nal-ly and wor - ships dear - ly;
Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;

Prre At her call I'd give my all, All my life and all my love en - dur - ing *rit.*

SID. At her call — I'd give my all, en - dur - ing

ALI. *f* ev - 'ry bit of *ff* love dear,

CHO. Al - lah gives *f* ev - 'ry bit of *ff* love dear,

At her call so he gives ev - 'ry bit of love dear,

rit. *a tempo*

Prre This would be — a mag - ic world to me — If she were mine a - lone. *ff*

SID. This would be — a mag - ic world to me — If she were mine *ff* a - lone.

ALI. *p* Oh how he longs to have her all *ff* a - lone.

CHO. *pp* Oh how he longs — to have her all *ff* a - lone.

pp Oh how he longs — to have her all *ff* a - lone.

No 18^a

INCIDENTAL FINALETTO - SCENE II.

Marche Funèbre.

(HASSI) This will be no ordinary death, but a death of horror for you two, etc.

Piano.

Very slow pp

The musical score is written for piano and includes a vocal line for HASSI. The tempo is marked 'Very slow' and the dynamics are 'pp' (pianissimo). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score consists of five systems of music, each with a treble and bass staff. The first system includes a vocal line for HASSI with the lyrics 'This will be no ordinary death, but a death of horror for you two, etc.' The piano accompaniment features a series of chords and moving lines in both hands, with some notes marked with accents (>). The second system continues the piano accompaniment with similar chordal textures. The third system introduces a more active treble line with eighth notes and a triplet in the bass. The fourth system features a triplet in the treble and a more complex bass line. The fifth system concludes the piece with a final chord and a sustained bass line.

Moderato.



No 19.

OPENING-SCENE III.

Tempo di Marcia.

Piano.

f

1.

2.

No 20

SCENE - (Margot & Red Shadow)

"THE SABRE SONG"

(MARGOT) I'm not, I'm not - oh it's not true - etc

Tempo di Valse.

Piano

pp fast

(RED SHADOW) Yes!

(MARGOT) Oh! I've had enough of it. etc.

Tempo di Valse.

MARGOT

I find the sim - ple life en - tranc - ing, Gen - tle and calm and kind. _____

RED SHADOW.

R. S. Did-n't you say you liked ro - manc - ing, Have you changed your

MAR. To be chang - ing her mind is a wo - man's

R. S. mind? The mind of a wo - man

MAR. way, As you well know. I on - ly want Pi -

R. S. chan - ges, I well know.

MAR. - erre, my sweet Pi - erre.

R. S. If you long for Pi - erre that is fair.

(RED SHADOW) You long for Pierre, that is fair. Margot, I'll give you your chance. I'll send Pierre to you. etc.
Allegretto.



(Red Shadow exits)



(Margot picks up the sword, comes forward
Listesso tempo

looks at it tenderly,



and puts sword down again)



Andantino
 MARGOT.



Why I can take his sword here

MAR. And with one quick dart right through his heart

MAR. Stab him as he mocks me. What sweet re -

MAR. - venge for all his laugh - - ter! But what is there that

MAR. halts me and stays my arm?

Quasi recit.

MAR. *Something is tear-ing my heart. Is it fate to love him whom I hate?*

p *f*

Poco allegretto. *(goes to sword, slowly and picks it up again)*

MAR. *There is his sa - bre there, so like the man. In bril-liance shin-ing fair,*

p

MAR. *so like the man. Though I mean nought to him, why do I sigh*

MAR. *And give my thought to him, please tell me why? Sa-bre bright and*

rall.

a tempo

MAR. gleam - ing, ev - er by his side, Dare I tell my

mf

MAR. dream - ing Dare my heart con - fide All my se-cret

accl.

MAR. long - ing, Wish-es that are thron - ing, feel-ings that I

er an do

MAR. vain - ly try to hide? When you're with your

f rall.

MAR. mas - ter Prom-ise not to tell that my heart beats

a tempo

MAR. fas - ter 'neath his mag-ic spell. For if you should

MAR. *cresc. e accel.* tell him what I'm dream - ing of; he

cresc. e accel.

MAR. may call it love.

rall. *ff*

ENCORE.

(At beginning of Encore, Margot goes over to mirror)

Poco allegretto.

MAR.

stacc.

La _____ La _____

MAR.

La _____ La _____ La _____

MAR.

accel. e cresc. Legato.

Long - ing, secret wishes thron - ing, feelings that I

accel. e cresc.

MAR.

vain - ly try to hide. _____ La _____

rall. *rit.*

MAR. 

La La

stacc.

a tempo

MAR. 

La La

accel. e cresc.


accel. e cresc.

MAR. 

Tell him what I'm dream - ing of; he

Legato

8va

MAR. 

may call it love.

8va

rall.

ff

Nº 21

FINALETTO— SCENE III

(Margot throws herself down in desperation on the couch)

Andante moderato

Piano

(Pierre as Red Shadow enters)

(PIERRE) Margot prepare yourself, you're going away with me.

(MARGOT) What has come over you? etc.

(Pierre sings)

You love me;

prre

MARGOT *rall.*

Nev - er mind how I know. I'm a - fraid of

rall.

Tempo di Valse

MAR.

you.

prre

Blue hea - ven and you and I, and

prre

sand kiss - ing a moon - lit sky; a des-ert

prre

breeze whis - pring a lul - a - by, on - ly stars a -

pre

MARGOT

-bove you to see I love you. Oh!

MAR.

BOTH

give me that night di-vine, And let

my arms in your's en-twine; The des-ert song

call-ing its voice en-thrall-ing will make you

rall.

Allegretto moderato.

*(Azuri enters followed by Ali, Mindar, and some of the men)*Ali *(calling his men)* Come!

pp

(RED SHADOW) What are you doing here? *(ALI)* *(to Margot)* You'd better go, etc.

Moderato.

(BIRABEAU) Margot! *(RED SHADOW)* *(to Margot)* Go

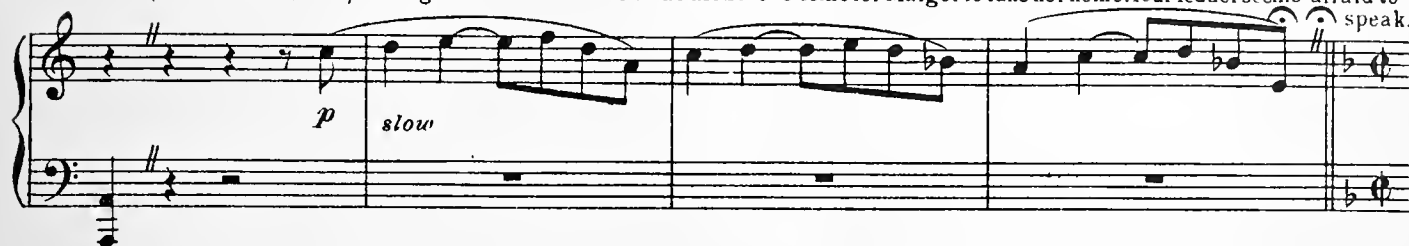
to him, if you wish, etc.

accel.

(BIRABEAU) I trust to your chivalry, etc.

(to Red Shadow)

(BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.



(Dialogue)



(Biraheau draws sword)

(Red Shadow drops his sword)

(Ali



picks up sword, gives it to Pierre)

(ALI) What has come over you?

First system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music consists of chords and single notes, with some melodic lines in the treble staff.

Second system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music continues with chords and single notes. A *pp* (pianissimo) dynamic marking is present in the bass staff.

Third system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music continues with chords and single notes.

Meno.

Quasi recit.
(BIRABEAU) So this is the famous Red Shadow.

Fourth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music continues with chords and single notes. A *p* (piano) dynamic marking is present in the bass staff, and a *pp* (pianissimo) dynamic marking is present in the treble staff.

(Strikes him) Now
will you fight me?

Maestoso.

(Pierre drops his sword, sinks

Fifth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music continues with chords and single notes. A *ff* (fortissimo) dynamic marking is present in the bass staff.

down, buries his head in his hands.)

Sixth system of musical notation, piano accompaniment. Treble and bass staves. Key signature: one flat (B-flat). Time signature: 4/4. The music continues with chords and single notes. A *rall.* (rallentando) dynamic marking is present in the bass staff.

Nº 22.

SCENE IV.

"FAREWELL."

Piano. Moderato.

(MINDAR) This is the edge of the desert.
Slow.

(RED SHADOW) May I say good bye to my men? (Red Shadow walks along the band, stops at one man,

and makes the sign of head and heart) Abdul, good-bye old friend! (Walks on a few more steps)

Mohammed, you saved my life once. etc.

Not too fast.



R. S.

(sings softly)

So _____ it means the Riffs are a - broad



R. S.

(stops singing suddenly)

_____ be - fore you've bit - ten!



(HASSI) I am the new leader etc.



rall. *rall.*

Andante.
BASS SOLO

(Red Shadow stops and listens to their prayer)

mf

Might - y Mo - ham - med, The King of Man.

TEN.
I & II

CHO.

BASS.
I & II

Look down up - on us and keep us from sin!

Look down up - on us and keep us from sin!

RED SHADOW

All a-lone to be my own, I a-lone to know her car-

mf

R. S.

- es - es. One to be e - ter - nal - ly The

(Red Shadow starts to go off slowly)

R. S. one my wor-ship-ping soul pos - ses - ses At her call. I'd
 TEN. I & II
 BASS I & II You'd give your
 You'd give your

R. S. give my all, All my life and all my love en - dur - ing.
 TEN. I & II all for your love!
 BASS I & II all for your love!

*(He arrives at the edge before the exit)**(Red Shadow exits)*

R. S. This would be a mag-ic world to me if she were mine a - lone.
 TEN. I & II Good friend we will pray for you Good - bye!
 BASS I & II Good friend we will pray for you Good - bye!

Nº 23.

OPENING-SCENE V.

Allegro.

Piano. *f*

8
GIRLS.

GIRLS *f*

All hail to the Gen - 'ral, He is the he - ro of the day.---

GIRLS

All hail to the Gen - 'ral, He is the he - ro of the day.---

BIRABEAU.

BIR. *pp* Now la - dies, please, _____ the man whom I at-tacked last

BIR. night sim - ply would not fight. GIRLS. Dear mod - est

GIRLS. man! _____ You won't de - ny you filled the fly - ing

GIRLS. *(Enter Paul)* Riffs with fright. (PAUL) I've carried out your orders, Sir. etc. *pp*

pp

GIRLS. (GIRLS) *Sing*
mf
Ah

GIRLS. come and try to cheer your Mar-got, For she is such a

GIRLS. dear Your Mar-got; Our high-est flight of fan - cy, Is

Tempo di Valse.
(Margot enters) Paul goes to see her.

GIRLS. when we can see Mar-got of France.

PAUL. (*Sings*)

PAUL. *mf*

I want a kiss, Give it to me. You know I

MARGOT.

PAUL. must have my way. Please let me go.

GIRLS.

GIRLS. Paul, don't you see she is-n't hap - py to - day.

Dialogue (PAUL) I know why she's not happy.

Allegro.

pp



(BIRABEAU) Margot, you'd better give up that dream of romance.



MARGOT.



GIRLS. *mf*

GIRLS. Oh! give me that night di - vine, And let

a tempo p

GIRLS. MARGOT.

GIRLS. my arms in yours en - twine, The des-ert song call - ing, its

MAR. ALL.

MAR. voice en - thrall - ing, Will make you mine. ———

pp *rall.*

ENTRANCE OF SUSAN & BENNIE

Allegro moderato
Dialogue

Piano *mf*

No 24

REPRISE (Susan, Bennie & Girls)

"IT"

Allegro

Bennie

Because— I did - n't know what I know now—

Piano

p

BEN.


That when you kiss you are a wow! With that im -

BEN.

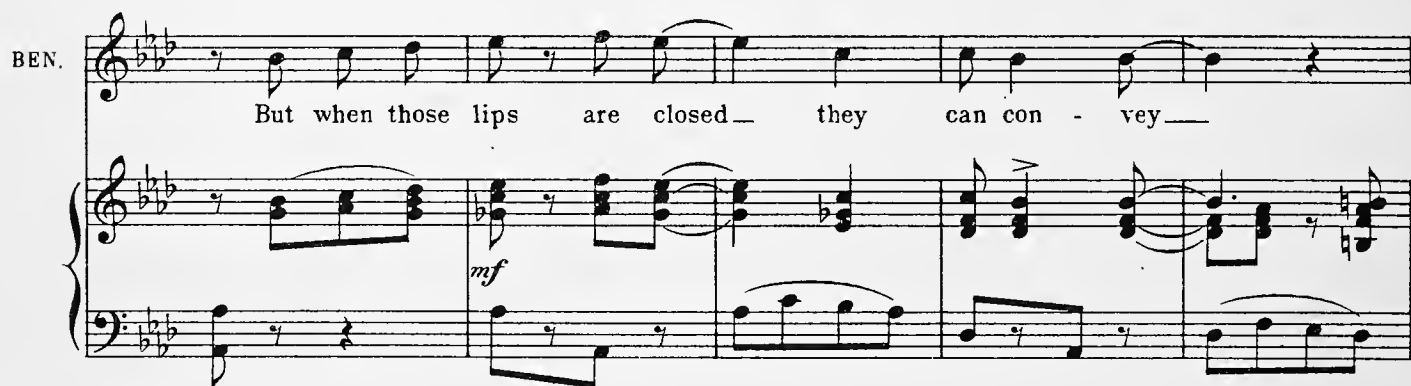
- pro - per frac - tion of vague at - trac - tion That

BEN.

gets the ac - tion, and now! I'm nev - er thrilled

BEN. 

to fin-ger tips By ba-by words that leave your lips,

BEN. 

But when those lips are closed_ they can con - vey_

BEN. 

Things no nice_ girl ought to say_ When they meet mine they make a

BEN. 

hit, And the re - sult is "It."

Adagio

pp *rall.*

Moderato.
DANCE

Marcato

p *mf*

Adagio.

pp *attacca*

Allegro.

ff

cresc.

ff *accel.*

musical score system 1, measures 1-4. Treble and bass staves with piano accompaniment. The key signature has two flats. The first staff has a *molto cresc.* marking above the final measure.

musical score system 2, measures 5-8. Treble and bass staves with piano accompaniment. The key signature has two flats.

musical score system 3, measures 9-12. Treble and bass staves with piano accompaniment. The key signature has two flats. The tempo marking *Allegro vivace.* is centered above the system. The word *cresc.* appears above the bass staff in measure 10.

musical score system 4, measures 13-16. Treble and bass staves with piano accompaniment. The key signature has two flats.

musical score system 5, measures 17-20. Treble and bass staves with piano accompaniment. The key signature has two flats.

musical score system 6, measures 21-24. Treble and bass staves with piano accompaniment. The key signature has two flats. The tempo marking *Presto.* is centered above the system, with *8va* written below it. The dynamic marking *fff* appears below the bass staff in measure 21. The system concludes with a double bar line and a repeat sign.

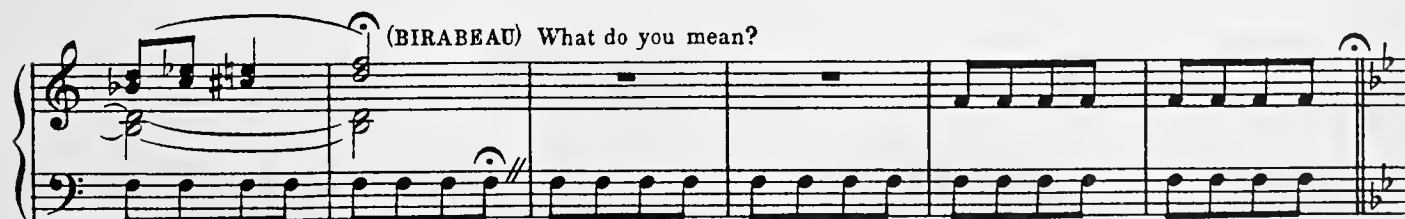
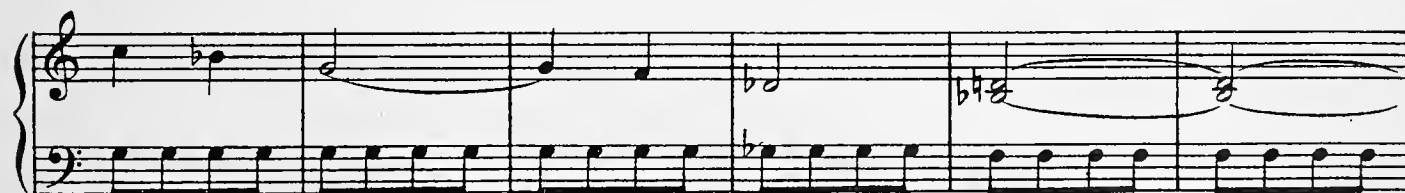
Nº 26.

FINALE — ACT II.

(BIRABEAU) See here, Azuri — now listen — I must know, *etc.*

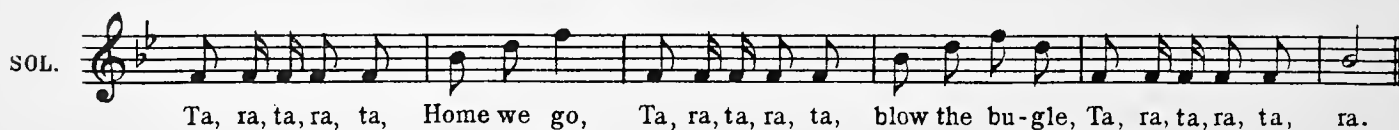
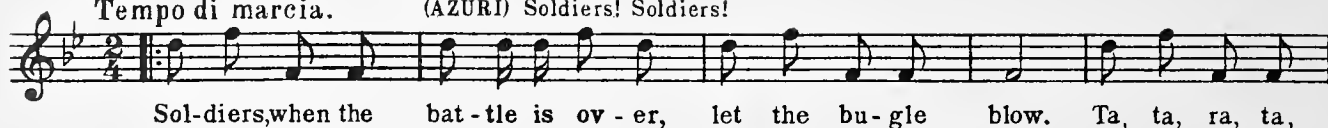
Moderato.

Piano.



Soldiers sing "March" off stage.

Tempo di marcia. (AZURI) Soldiers! Soldiers!



SOL.  go to rout the foe, for back at home there waits per -

molto cresc.

SOL.  - chance, a pret - ty charm - ing light o' love, an. am - our -

SOL.  -ette we long to see. An - toi - nette, or sweet Ma - rie. That's why

ff

SOL.  we love to fight to love the maids of France.

(BIRABEAU) Tell me—what happened

pp

Musical score for (BIRABEAU) Tell me—what happened. The score is in 2/4 time, key of B-flat major. It features a piano (pp) accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line has some rests and then moves to a more active pattern.

Furioso.
(Pierre enters)

f

R.H.

Musical score for Furioso. (Pierre enters). The score is in 2/4 time, key of B-flat major. It features a forte (f) accompaniment. The right hand (R.H.) has a melody with many beamed sixteenth notes, while the left hand has a bass line with some rests and then moves to a more active pattern. The score ends with a double bar line and a 2/4 time signature.

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow

ppp

Musical score for (PIERRE) I'm the man who put an end to the Red Shadow. The score is in 2/4 time, key of B-flat major. It features a pianissimo (ppp) accompaniment. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand has a bass line with some rests and then moves to a more active pattern.

L'istesso tempo.

Musical score for L'istesso tempo. The score is in 4/4 time, key of B-flat major. It features a piano accompaniment. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand has a bass line with some rests and then moves to a more active pattern.

Tempo di Marcia.

rit.

pp

Musical score for Tempo di Marcia. The score is in 2/4 time, key of B-flat major. It features a piano (pp) accompaniment. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand has a bass line with some rests and then moves to a more active pattern. The score includes a ritardando (rit.) marking and ends with a double bar line and a 2/4 time signature.

Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off)

ff

Musical score for (PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off). The score is in 2/4 time, key of B-flat major. It features a fortissimo (ff) accompaniment. The melody in the right hand is composed of eighth and sixteenth notes, while the left hand has a bass line with some rests and then moves to a more active pattern.

*(exit Birabeau)**(Pierre crosses slowly to Margot)*

Vln. Solo

Andante.

8

Andante moderato.

A little faster.
(Margot sings)

MAR.

All a-lone — to be my own I a-lone — to know his ca-res - ses.

The musical score for Margot's first line of music is in G minor (three flats). It features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. The tempo is marked 'A little faster.' and the performance instruction is '(Margot sings)'. The lyrics are 'All a-lone — to be my own I a-lone — to know his ca-res - ses.' There are triplets in the vocal line on 'know his' and 'ca-res'.

MAR.

One to be — e - ternally — the one my worshipping soul pos - ses - ses.

The musical score for Margot's second line of music continues in G minor. The vocal line has a melodic line with a triplet on 'worshipping'. The piano accompaniment continues with the same eighth-note bass line and chords. The lyrics are 'One to be — e - ternally — the one my worshipping soul pos - ses - ses.' There are triplets in the vocal line on 'worshipping' and 'pos - ses'.

(Pierre sings)

PRre

At her call — I'd give my all, All my life and all my love en - dur - ing,

The musical score for Pierre's first line of music is in G minor. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a steady eighth-note bass line and chords in the right hand. The tempo is marked 'A little faster.' and the performance instruction is '(Pierre sings)'. The lyrics are 'At her call — I'd give my all, All my life and all my love en - dur - ing,'.

PRre

This would be — a magic world to me — if she were mine a - lone.

The musical score for Pierre's second line of music continues in G minor. The vocal line has a melodic line with a triplet on 'magic'. The piano accompaniment continues with the same eighth-note bass line and chords. The tempo is marked 'A little faster.' and the performance instruction is '(Pierre sings)'. The lyrics are 'This would be — a magic world to me — if she were mine a - lone.' There are triplets in the vocal line on 'magic' and 'a - lone'. The score ends with a double bar line and a fermata on the final note.

PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne Von Tilzer
Alaskan, The Girard
All Over Town Hein
Alma, Where Do You Live? Briquet
Angel Face Herbert
Andre Charlot's Revue of 1924 Braham
Apple Blossoms Kreisler-Jacobi
Ballet's Chauve-Souris Platzman
Band Wagon, The Schwartz
Battling Buttlr Rosemont
Belle of Mayfair, The Stuart
Belle of Brittany, The Talbot
Belle of New York, The Kerker
Better Times Hubbell
Be Yourself Gensler-Schwarzwald
Big Show, The Hubbell
Bitter Sweet Coward
Blue Kitten, The Friml
Broadway To Tokio Sloane
Captain Jinks Gensler-Jones
Caroline Kunneke-Goodman
Century Girl, The Herbert
Cheer Up Hubbell
Circus Princess, The Kalman
Connecticut Yankee Rodgers
Countess Maritza Kalman
Cross My Heart Tierney
Daffy Dill Stothart
Dancing Girl, The Romberg-Gershwin
Goodman-Gorney-Mills
Dearest Enemy Rodgers
Desert Song, The Romberg
Devil's Deputy Jakobowski
Dollar Princess, The Fall
Dream Girl, The Herbert
Edmund Burke Olcott
Explorers, The Lewis-Taylor
Fifty Million Frenchmen Porter
Filibuster, The Loraine
Fine And Dandy Swift
Five o'Clock Girl, The Kalmar-Ruby
Flo-Flo Hein
Florodora Stuart
Forbidden Land, The Chopin
For Goodness Sake Daly & Lannin
Funny Face Gershwin
Furs and Frills Hein
Garrick Gaieties 1926, The Rodgers
George White's Scandals 1921 Gershwin
George White's Scandals 1922 Gershwin
George White's Scandals 1923 Gershwin
George White's Scandals 1924 Gershwin
George White's Scandals 1925 Henderson
Gingham Girl, The Von Tilzer
Girl And The Kaiser, The Jarne
Girl Crazy Gershwin
Girl Friend, The Rodgers
Girl In The Spotlight Herbert
Girl Of My Dreams Haschna
Golden Dawn Kalman-Stothart
Good Boy Stothart-Ruby
Greenwich Village Follies Hirsch
Fourth Annual Production 1922
Greenwich Village Follies Hirsch-Conrad
Fifth Annual Production 1923
Half Moon, The Jacobi

Happy Days Hubbell
Heads Up Rodgers
Hello Yourself Myers
Her Regiment Herbert
Hitchy-Koo 1919 Porter
Hit The Deck Youmans
Hip Hip Hooray Hubbell
Honeymoon Town Gay-Rice
In Gay New York Kerker
Isle Of Dreams Olcott
Jimmie Stothart
Judy Rosoff
Judy Forgot Hein
June Orlob
June Love Friml
Just Fancy Charig
Kiss Burglar, The Hubbell
Lady, Be Good! Gershwin
Lady Butterfly Janssen
Lady Billy Levey
Lady Fingers Meyer
Lady In Ermine, The Romberg
Lala Lucille Gershwin
Little Miss Bluebeard Goetz-Gershwin
Little Miss Fix-It Hurlbut-Smith
Little Show, The Schwartz
Lollipop Youmans
Look Who's Here Hein
Loule The 14th Romberg
Love Letter, The Jacobi
Love Song, The Kunneke
Madame Pompadour Fall
Magic Ring, The Levey
Mam'selle 'Awkins Aarons
Manhattan Mary Henderson
Marjolaine Felix
Marjorie Stothart-Culkin-Romberg
Mary Hirsch
Mary Jane McKane Youmans-Stothart
Midsummer Night's Dream, A. Mendelssohn
Miracle, The Humperdinck
Miss Springtime Kalman
Modern Eve, A Gilbert
Molly Darling Johnstone
My Golden Girl Herbert
My Maryland Romberg
Naughty Riquette Straus
New Moon, The Romberg
New Yorkers, The Porter
Nightingale, The Vecsey
Nina-Rosa Romberg
No No Nanette Youmans
O'Brien Girl, The Hirsch
Odds And Ends Dudley-Godfrey-Byrnes
Of Thee I Sing Gershwin
Oh, Kay! Gershwin
Oh, My Dear! Hirsch
Old Limerick Town Olcott
Once Upon A Time Lyding
O'Neil Of Derry Olcott
One Kiss Yvain
Opera Ball, The Heuberger
Over The River Golden
Paris Porter
Peasant Girl Friml
Peggy-Ann Rodgers

Pitter-Patter Friedlander
Pom Pom Felix
Poor Little Ritz Girl Romberg
Poppy Jones
Present Arms! Rodgers
Princess Caprice Fall
Princess Flavia Romberg
Purple Road, The Reinhardt-Peters
Queen High Gensler
Queen O' Hearts Gensler-Wilkinson
Rambler Rose Jacobi
Ramblers, The Kalmar-Ruby
Red Robe, The Gilbert
Rosalie Romberg-Gershwin
Rose Of The Alhambra, The Hosmer
Rose-Marie Friml-Stothart
Runnin' Wild Mack-Johnson
School Girl, The Stuart
See-Saw Hirsch
Shameen Dhu Olcott
Simple Simon Rodgers
Social Whirl, The Kerker
Society Circus Kleln
Somebody's Sweetheart Bafunno
Song Of The Flame Stothart-Gershwin
Spring Is Here Rodgers
Springtime Of Youth Kollo-Romberg
Strike Up The Band Gershwin
Street Singer, The Kempner-Timberg-Myers
Student Prince Romberg
Sweetheart Shop, The Felix
Sweetheart Time Donaldson-Meyer
Sweet Little Devil Gershwin
Telephone Girl, The Kerker
Terence Olcott
Tell Me More Gershwin
Three Musketeers, The Friml
Three Romeo's, The Hubbell
Three's a Crowd Schwartz
Tickle Me Stothart
Tip-Toes Gershwin
Tourists, The Kerker
Trip To Washington, A Jerome
Twinkle Twinkle Archer
Two Little Girls In Blue Lannin-Youmans
Wang Morse
When Dreams Come True Hein
White Lilies Hajos
Wildflower, The Youmans-Stothart
Woman Haters, The Eysler
Yankee Princess, The Kalman
Yes, Yes, Yvette Caesar-Charig
Yours Truly Hubbell
Ziegfeld Follies 1914 Stamper-Hubbell
Ziegfeld Follies 1917 Hubbell-Stamper
Ziegfeld Follies 1918 Hirsch-Stamper
Ziegfeld Follies 1919 Stamper
Ziegfeld Follies 1920 Buck-Stamper
Ziegfeld Follies 1921
Herbert-Friml-Stamper
Ziegfeld Follies 1922
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